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## MAX ROSEN'S AMERICAN DEBUT WITH PHILHARMONIC SOCIETY

Youthful Violinist Plays Goldmark Concerto and Makes  
Striking Impression—Another Phenomenal Auer  
Pupil—Cheered by Big Audience

Max Rosen, the widely heralded young Roumanian-American violinist who lived in New York for a number of years and was sent abroad by a musical philanthropist of this city for a period of study with Prof. Leopold Auer, returned to the metropolis a few weeks ago and last Saturday evening, January 12, effected his formal American debut at a concert of the Philharmonic Society in Carnegie Hall.

Great advance interest had been aroused in the first public appearance of the youthful artist, both because of his New York affiliations and because he had been a pupil of the same illustrious teacher who turned out Jascha Heifetz. The present blazing triumphs of that violinist also served to whet the curiosity of those concert goers and music estimators who revel in comparisons, odious as they are to judicious music lovers, for they know that no two artists are alike and these very differences constitute the chief reason for going to hear them all.

We have become accustomed to look for unusual achievements from those Auer pupils whom that master has fitted for public performance, and it is no exaggeration to say that these anticipations were realized by the very large audience which crowded Carnegie Hall last Saturday and showed plainly that it had come to appraise the new violinist rather than to enjoy the old music on the program. Max Rosen is a good looking, well grown youth of pleasant and modest manners and generally quiet stage behavior. He received a friendly greeting of applause when he entered, but a veritable whirlwind of warm approbation met him after each of the three movements of the Goldmark concerto, in itself a difficult test work for any fiddler, as the composition is not familiar to the public and is not of a nature to help a player gain easy virtuoso triumphs.

Rosen gave full musical value to the measures and disclosed that he knew the orchestral as well as the solo part and understood how to weave them together in sound artistic ensemble. He enunciated the phrases broadly and separated subject matter from mere elaboration. His accents, dynamics and rhythm made strong appeal to connoisseurs of such niceties. His phrasing was well defined, smooth, musically satisfying. His tone, while not of the kind classed as "large," was of unusual sweetness and purity and gave every evidence of lending itself equally well to the accents of poetry or passion.

The Rosen fingers are extremely agile and his intonation is in the main excellent. The few slips in technic and strays from pitch no doubt ought to be set down to the inevitable nervousness attendant on such an important occasion. In the manipulation of his bow, Max Rosen showed the same uncommon proficiency that distinguishes the typical Auer disciples. He has lightness, flexibility, accuracy and grace. In addition to all the foregoing qualities, he possesses also a certain youthful impetuosity in delivery and a vital, throbbing cantilena that bring his violin song close to his hearers. As he develops through greater public experience he will acquire also more physical power and larger repose.

At the end of the program young Rosen appeared again, this time playing with piano accompaniment the Auer transcription of the Chopin E minor piano nocturne, and the Auer arrangement of Paganini's well known caprice, No. 24. The performer's tone in the nocturne was of singular beauty and he put much feeling into his delivery. The Paganini technical fireworks had all the sizzling brilliancy they require, and both the left hand and the bow arm of the debutant gave impressive displays of true virtuosity. A great reception was tendered the newcomer at the close of his renderings and he had to play encore after encore in order to appease the clamor of his admirers.

There can be no question about the extraordinary gifts of Max Rosen, yet this writer feels that they were not exhibited at their very best last Saturday and that a fuller revelation is to come at the lad's further appearances here. In the meantime, however, he has justified almost entirely the picturesque hubbub that preceded the presentation of his art in New York.

Josef Stransky gave a welcome hearing of the Brahms symphony in D, of which the finale was played with the most appeal. The delightful allegretto (third movement) exerted its usual quaint, pastoral charm, but the leader and his orchestra seemed not fully aroused in the opening allegro and the extremely soulful adagio.

Liszt's "Tasso" found Stransky and the Philharmonic

forces a propulsive, enthusiastic unit, and they made the most of the vividly characteristic strophes, the ardent emotional content, and the resounding climaxes of one of Liszt's best scores. The Philharmonic put every ounce of its ability into the performance and it aroused a stormy demonstration of delight.

### Liszt's Own Program

W. H. Humiston's program notes wisely quoted Liszt's own description of his musical portrait of Tasso and it added greatly in an understanding of the romantic glamour that pervades the work. Liszt emphasizes the fact that Goethe and Byron have described two different sides of Tasso and it is the combination of "Lamento e Trionfo," which this symphonic poem sets forth. In Liszt's own

(Continued on page 12.)



© Victor Georg.

MAX ROSEN.

whose romantic career in New York began as a very poor boy and enlisted the influence and support of a wealthy musical philanthropist who sent him to Europe for study with Prof. Leopold Auer, made his New York debut last week at a concert of the Philharmonic Society. He is another instance of the modern demonstration that no musical flower need be "born to blush unseen." Unusual talent always finds a hearing, particularly in New York, where the opportunities are many for semi-public and public appearances. In most cases where young artists complain of a lack of opportunity, it is proved that their talent is not on a par with their ambitions. New York takes great pride in Max Rosen and will watch his future artistic career with interest and sympathy.

## Dr. Kunwald Interned at Fort Thomas, Ky.

Acting under telegraphic orders from Washington, United States Marshall Devanney, on Saturday, January 12, transferred Dr. Ernst Kunwald, former conductor of the Cincinnati Symphony Orchestra, to Fort Thomas, Ky., the barracks across the river from Cincinnati, where he has been placed in custody of the commanding officer.

Dr. Kunwald, when informed of the Government's order, at once reported at the Government building accompanied by his wife. After arranging his personal affairs, he was taken to the army post by Chief Deputy Counts, where Colonel E. P. Andrus received him. The following telegram from Washington resulted in the transfer of Dr. Kunwald: "Transfer Dr. Ernst Kunwald to Fort Thomas and deliver to commanding officer—GREGORY."

Since Dr. Kunwald was taken into custody some weeks ago as an alien enemy, he has been under Federal charge, although released in care of his attorney, former Governor Judson Harmon.

Dr. Kunwald said to a MUSICAL COURIER representative that he did not care to comment on the new phase of his case, and added that the statement he made at the time of his first arrest still expresses his feelings in the matter. At that time he said that he had done nothing to violate the laws of the United States, that he was a loyal citizen of Austria, but did not at any time forget he was a guest of this country.

## MASCAGNI'S "LODOLETTA" HAS NEW YORK HEARING

Première at Metropolitan Proves New Work to Be  
Lightly Lyrical and Pleasing, but Uninspired  
—Caruso and Farrar in Leading Parts

A vast audience crowded the Metropolitan Opera House on Saturday afternoon, January 12, to "assist," as the French say, at the North American première of Mascagni's three act opera, "Lodoletta," the libretto adapted by Giacchino Forzano from Ouida's novelette, "Two Little Wooden Shoes." Previous performances on this Continent have taken place in South America.

The plot of the opera is a simple one. Lodoletta, an innocent and charming young girl, living in a pretty Dutch village, celebrates her sixteenth birthday. It is springtime. Every one sings and is happy. The villagers adore Lodoletta (The Little Skylark) and adorn her cabin with flowers as a surprise. She is a waif who has been found in a basket and brought up by old Antonio. A passing party of strangers stops for refreshments. Among them is Flammen, a Parisian painter, exiled from France by Napoleon III. He offers to buy from Antonio the quaint Madonna in the little wooden roadside shrine which is Lodoletta's special care. Antonio refuses to sell for fear of grieving the girl, but in consideration for a gold coin he agrees to let Flammen return after nightfall and borrow the Madonna. With the gold coin Antonio rushes away to buy the two little red wooden shoes for which Lodoletta has been longing. She is feted by the villagers and her happiness is made complete when Antonio returns with the precious gift. Gianotto, a villager, declares his love for Lodoletta. Suddenly Antonio, who has climbed into a peach tree to pluck the blossoms and scatter them among the dancers, falls and injures himself fatally. His death overwhelms Lodoletta. Flammen returns, finds the weeping girl, consoles her, and tells her fairy stories until she falls asleep on his shoulder. He departs without the Madonna.

The second act takes place in the autumn. Flammen has been painting Lodoletta and her picture is almost finished. It saddens her to think that its completion means the departure of the painter. In the meantime the village has begun to talk and the finger of suspicion is pointed at her. Gianotto again declares his love and when he is repulsed, gently he explains to the artless Lodoletta what her fellow villagers have in mind about her friendship with Flammen. The latter enters and makes passionate advances to Lodoletta, who shows a changed attitude toward him and begs him to return to Paris, the ban against him having been lifted there. He struggles with himself and finally flees temptation by departing.

Flammen's garden and the profile of his villa in Paris are seen in the last act. It is New Year's eve and the snow is falling. Flammen is giving a party but cannot enter into the spirit of the occasion. His friends rally him about the little Dutch model. She has disappeared from the village and all his efforts to find her have been vain. The gaiety within the villa is at its height when Lodoletta, exhausted after far wanderings, reaches Flammen's garden. She thinks he is expecting her because the villa is illuminated. Suddenly she sees his shadow on the window shade. He is leaning over a woman who rises and dances with him. The disillusioned Lodoletta falls in the snow. Flammen's friends depart for Montmartre and he accompanies them to the gate. As he turns back he discovers a pair of little wooden shoes sadly worn. They are Lodoletta's but their unfortunate owner has frozen to death within sight of love, and life, and warmth.

As a novelette the story offered lyrical, dramatic and tragic elements, filled out with Ouida's poetical fancy and her sympathetic touches of description and characterization. As an operatic libretto, the same tale seems barren of the kind of theatrical conflict, suspense, and climax required to provide contrast for the composer and to enable him to render the effect of his music cumulative. Not enough of Lodoletta's doings are presented in the first act to arouse a real interest in the character. Her loveliness is spoken of but not shown to any extent. There are no love scenes until at the very end of the second act, Flammen injects a note of passion into what hitherto has seemed to the audience the most innocent kind of romping. The final act is so over sentimental and so palpably artificial that it misses fire and the intended note of pathos fails to put in an appearance. Mascagni evidently was carried away by the childlike charm of Lodoletta's character, her goodness, and the sadness of her fate, but his librettist does not succeed in striking any dramatic fire out of the

(Continued on page 8.)

## "THE VIOLINIST'S LEXICON"

Being a Review of a Monumental New Work on the Violin Issued by  
George Lehmann

SOME authors put much in their prefaces and little in their books, and others put little in their prefaces and much in their books.

When the present reviewer turned to the preface of George Lehmann's new "The Violinist's Lexicon," he found this: "The Violinist's Lexicon" aims to give all serious players of the instrument more accurate and detailed information than the average player seems able to obtain either through instruction or his own investigations. It does not pretend to dispense with the need of a teacher's guidance, but it seriously endeavors to give all players—teachers as well as pupils—wholesome food for reflection, investigation and experiment."

That was all, but it showed at once that Mr. Lehmann took his task seriously and was content to refrain from self-appreciation and allow his readers to formulate their own judgment upon the contents of his volume.

Those who follow violin doings and developments, and especially as they relate to pedagogics and to the literary side of the fiddling art, know George Lehmann as a solo performer, ensemble player, teacher and writer. His honorable activities extend over a great many years in America and Europe. He is thought of with respect wherever music holds its proper place in the artistic and educational scheme. He was a pupil of Joseph Joachim and stirred up much attention in the musical world after leaving that master and declaring that the so called "Joachim bowing" which his disciples were imitating slavishly should not become a standardized observance, as Joachim's forearm was abnormally long and consequently his method of bowing was based on his own physical peculiarity rather than on any scientific rule or basis that might be applied to general advantage.

Mr. Lehmann's discovery showed him to be an observer, an analyst, and one who studied independently the problems of the violin, in preference to accepting ready made definitions and theories simply because they were in wide vogue and had the support of famous names. This self reliance and originality have remained with Mr. Lehmann and through the long years of his professional career he has been concentrating his mentality on the various aspects of violin playing from the elementary stages to the highest virtuosity, and experimenting practically in active demonstration of his ideas.

Not long ago no less a celebrity than Leopold Godowsky told the inditer of these lines that "technic is not primarily a matter of the fingers, but principally of the brain."

On page 73 of "The Violinist's Lexicon" there may be found this definition of technic—and it is quoted at length here because it constitutes the entire foundation on which Mr. Lehmann has built his reasonings and practical applications:

"The term, technic, is not always appropriately applied or correctly understood even by the violinist who is familiar with its drudgery and its pains. Some, indeed, have but the vaguest notion of its meaning, and associate it only with digital rapidity. Others, again, have the firmly rooted idea that technic is confined to all mechanical effort of the fingers of the left hand. In reality, technic embraces perhaps every physical effort the player may make, except that which results in individuality of tone; and even then, the physical effort, whether conscious or subconscious, which imbues tone with peculiar characteristics, is an outgrowth or development of the technics of tone-production.

"Let us rightly understand this question. No attempt is here made to attribute everything that is beautiful and individual in an artist's playing to his technical skill. Kreisler's emotions are not the emotions of Ysaye, nor does Ysaye's conception of the Beethoven concerto resemble that of Joseph Joachim. Temperamentally and spiritually there is but little resemblance between these three artists. Their modes of expression, their habits of thought, their intellectual characteristics necessarily differ, but in each case the hands and fingers are the direct agents of the brain and the emotions, and without technical training these agents would be absolutely impotent.

"It is in this sense that we here speak of and consider technic, and it is only a survey of this nature that will enable us to appreciate the full scope of technic and the higher mission which distinguishes it from pure mechanism.

"If technic is the details, collectively considered of mechanical performance, let us take technic apart and examine these details."

Mr. Lehmann then takes the matter apart, as it were, subdivides it into its constituent elements, and turns searching inquiry upon them all, including the "left hand single-stopping," "double-stopping" the "right hand," "expression." He shows clearly that quickness of finger, agility of bow, and eloquence of expression cannot be acquired and made correct use of, without attending mental processes that form the conceiving and directing force in all musical performance, technical or intellectual.

If Mr. Lehmann were merely to lay down dicta without showing definitely how the player is to benefit therefrom and to realize the actual things he must think and do in order to improve himself, "The Violinist's Lexicon" would have no great value. It is precisely, however, because the author covers his ground so thoroughly, that his book should prove to be an epochal guide for ambitious violin players.

For instance, in a chapter called "Anticipation," Mr. Lehmann goes to the root of why certain mistakes occur for which there seems to be no physical explanation. He says: "The anticipation of a technical difficulty—that is, a certain mental alertness or preparation—is often helpful and in many cases imperative. Involuntary anticipation, however, which results either from mental anxiety or actual fear of a coming difficulty, is one of

the player's most formidable foes. This involuntary anticipation manifests itself in many ways; but always it is a state of mind that either increases, or actually creates, a technical difficulty. The eye is often responsible for much of the trouble experienced. Impressing too soon upon the brain what it perceives, it is frequently the cause of mental trepidation or bewilderment. The eye, in a word, is often the agent that alarms the brain. The obstacles it is possible for it to create are numerous and far-reaching." In order to make his meaning absolutely clear and to leave nothing to chance, Mr. Lehmann notates a phrase of two measures and lays bare the mental action that must determine the correct and incorrect playing of the episode.

Another striking chapter is the one on "Articulation," introduced as follows:

"By articulation we mean the distinct digital utterance that results from fine, mechanical precision. The sluggish finger creates a lifeless, uninteresting tone; the nervous, energetic finger brings forth the brilliancy and animation which are so attractive in violin tone.

"This articulation is primarily the result of correct finger-action; but its development depends chiefly upon the assiduity and intelligence with which the player pursues studies of a purely mechanical nature. All clear, digital enunciation is necessarily the result of energetic finger-action and muscular strength; but the development of these qualities requires patient and daily study of gymnastics." Again follows practical advice as to how that study is to be conducted and made to produce results.

"Economy" (the economy of strength) is a section covering several pages of intensive advice, with musical illustrations. Points are touched upon which have been handled in no other violin treatise.

The chapter devoted to "The Staccato" begins with an introductory note so interesting and so charmingly written that the temptation cannot be resisted to quote here again at length:

"No bowing has been so widely discussed as the staccato. Professionals and amateurs all the world over have advanced their theories concerning how this stroke should be acquired. Many pamphlets have been written with the purpose of proving that it cannot be acquired by any known process of physical effort, others, again, have claimed that any player who follows the injunctions of their authors can quickly master this beautiful stroke; and some scientific men, themselves amateur violinists, have written learned treatises, ex-raying the human frame, so to speak, and revealing to the entire world the hiding-place of the staccato-stroke as well as giving minute directions relating to its capture and imprisonment.

"Strange to relate, however, theorizing still continues as of yore, few players acquire the staccato, and occasionally some violinist appears on the horizon whose beautiful staccato-bowing thrills his hearers and gives fresh impetus to innumerable theories either plausible or extravagantly ludicrous.

"From a most reliable source we have it that Wieniawski, whose staccato was superlatively beautiful, acquired this stroke under peculiar circumstances. His teacher, Massart, it seems, greatly deplored Wieniawski's lack of skill in this direction at the time when the famous Polish artist started out on his brilliant career. Massart expressed his regret to Wieniawski, saying, 'What a pity it is that a violinist of your magnificent qualities should be so deficient in staccato-playing!' His teacher's feelingly expressed regret touched and greatly depressed Wieniawski, and when, not long after, he heard Vieuxtemps play, and was delighted with this master's staccato, he determined to leave nothing undone in renewed efforts to acquire a similarly beautiful staccato-stroke.

"We are told that he labored long and patiently without reward, when, one day, with the suddenness of a bolt from a blue sky, his arm responded to a peculiar, nervous muscular activity, and his bow sped like the wind in short staccato-strokes. Almost delirious with joy, he attempted it again and again, and established the fact that he had acquired terrific speed which, however, he was unable to control. In a word, he had learned how to produce a beautiful staccato in an extremely rapid tempo, but all attempted modifications of this speed resulted in failure. Now, more than ever, he was determined to master this elusive stroke. He worked some hours at it every day, suspended between hope and despair. Everything else was neglected or forgotten in his desperate effort to control this beautiful but mysterious bowing. In the end he conquered, and the staccato of no violinist, till the present day, has approached Wieniawski's in beauty, brilliancy and variety of speed."

The Lehmann remarks on "How to Study" are of unusual pertinency and power. He points out that an appallingly small number of students "practice" three or more hours per day but do not know how to study. "In no city in the world (before the war began) could one obtain such conclusive verification of these statements as in Berlin," says Mr. Lehmann. "There the stream of plodding music students was seemingly endless. Many were truly gifted, the majority were faithful to their duties as far as concerned their daily expenditure of time and physical effort, but few indeed had the remotest idea of how to study. Months were spent in acquiring what could and should have been learned in days, and at the end of several years, many a hard-working, heart-broken student, unable to grasp the true reasons for his failure, abandoned all hope of coming within sight of his goal.

"Learning how to study means neither more nor less than learning how to think clearly and intelligently, and, with the information obtained by clear thinking, devising practical ways and means of removing technical difficulties with the least possible expenditure of time and effort. Call the latter invention, or give it any other

name—the results of intelligent experiment and striving in such a direction remain the same."

Decidedly new are the paragraphs on "The Chromatic Scale," a Pariah in the technic of the violin, and they will open the eyes of violinists to many new possibilities. The regular scales are handled separately and the reasons disclosed why young students dislike them and how such a state of mind may be overcome.

Everywhere in his book Mr. Lehmann endeavors to avoid covering ground already exploited by other writers on violin topics. (Therein lies the chief chance for his book to become literally and actually what its title claims.) At the same time, much familiar material is covered in the "Lexicon" but it is illuminated with side lights and presented in a modernized version applicable to present day conditions. Even such seemingly trite subjects as "Care of the Bow," "Care of the Violin," "The Chin Rest," "Tuning," "Various Kinds of Strings," "The Tail-Piece," etc., are discussed from novel angles, and given their rightful place in relation to the instrument and its musical manifestations.

A wealth of valuable material lies in the chapters on "Chords," "Détaché," "Fingering," "Flageolet," "The G String," "Heel of the Bow," "Interpretation," "Intonation," "Legato," "The Leap," "The Martelé," "Octaves," "Phrasing," "Pitch," "Pizzicato," "Portamento," "Positions," "Ricochet," "Sixths," "Tenths," "Thirds," "The Thumb," "Trill," "The Trill," "The Vibrato," "Tone," and numerous other divisions. It is not fair to Mr. Lehmann to select for discussion in this running review only a few of his chapters, for all of them are filled with deep thought and research and into them is condensed a treasure trove of information and inspiration for students, teachers, and concert players.

Part II of "The Violinist's Lexicon" is devoted to a minute examination, separately of each one of the most valuable of the standard violin études, the thirty-six studies of Fiorillo, the forty-two of Kreutzer, and the twenty-four caprices of Rode.

This is a remarkable accomplishment on the part of Mr. Lehmann, for he goes into every technical and musical phase of the study material and gives countless quotations from the works themselves. He is not content to let the pieces handle only the technical phases they appear to present on the surface, but by suggesting variations in bowing, fingering, accenting, he makes them infinitely more beneficial and attractive. Tempos, phrasing, dynamics and other parts of performance are treated in the same manner by Mr. Lehmann.

As an example, cited at random from the series of essays on the Rode caprices, let us regard No. 4. (first of the Siciliano) Mr. Lehmann says:

"This difficult Introduction requires, in the first place, perfect strings. If, in this respect, the conditions are unfavorable, it is a hopeless task to struggle with the difficulties of the double-stops.

"Careful manipulation of the fingers is sometimes imperative. In the second measure, for example, it is necessary to cover the two strings with the second finger just before playing the third eight-beat, otherwise the double-stop will be made unnecessarily difficult, and the smoothness of the legato may be seriously impaired.

"The sixteenth, in the eleventh measure, also require careful treatment, otherwise the double-stops will be ragged or disconnected.

"The tenth, in the twenty-second measure, awkward as it is for small hands, ceases to be very troublesome if it is regarded as a backward extension."

The Allegro of the same study is commented upon as attached:

"The employment of détaché bowing should be preceded, as in similar studies, by the martelé. Even in the relatively slow tempo indicated, martelé bowing will prove a severe tax on the wrist and the arm, and it will be far better to pause and recuperate, occasionally, than to relax in the vigor of the stroke or to continue it under the disadvantages of fatigue or pain.

"The irregular accents are greatly responsible for the collapse of the player's strength. Aside, however, from the fact that their strict observance is a musical necessity, the daily attempt to produce them ultimately results in greatly increased strength and endurance."

It will repay violinists to secure "The Violinist's Lexicon," and to learn for themselves what this review (earnestly as it strives to do so) cannot make clear without revealing most of the contents of the book. That would not be fair to the author.

Not only the nature of the Lehmann ideas will be a source of pleased wonder to violinists, but also they will be delighted at the clarity with which that author expresses them and the lucid, beautiful English in which he clothes his communications.

Typographically "The Violinist's Lexicon" is perfect, being 156 pages in a slightly modified octavo form, on very heavy paper, widely spaced and liberally margined, and printed in large, legible, very black type. The volume will be on the market very shortly and further announcements regarding it may be looked for in early forthcoming issues of the MUSICAL COURIER.

This chronicler will be very much mistaken if "The Violinist's Lexicon" does not create tremendous stir in interested circles and bring even more fame to its gifted author than he already has achieved.

### Mendelssohn Glee Club in Camps

The Mendelssohn Glee Club, of New York, is visiting six camps in turn on the first and third Wednesdays of each month. The series started January 16. Forty men constitute the singing party and they give a minstrel show, with Kenneth Murchison and C. S. Chapelle as endmen and H. S. Borden as the interlocutor.

**RUYSDAEL**  
AMERICAN BASSO  
METROPOLITAN OPERA CO.



## LIVERPOOL AND LEEDS

At the second concert of the Philharmonic Society, Julius Harrison, a young composer who graduated at the Birmingham School under Granville Bantock, was the conductor. It can hardly be said that he showed any special aptitude for so important a position. I understand that he has been assisting Beecham in his operatic enterprises, but Harrison's powers as a concert director do not seem to have matured as yet. Berlioz's "King Lear" is not in any case the best example of this French composer, but, under Harrison's baton, "the hunter became a veritable cart horse." The most successful number of the concert was Glazounoff's brilliant orchestration of Chopin's A major polonaise, which formed the concluding item. Two of Debussy's nocturnes and F. Delius' "Brigg Fair" offered strong contrasts, but were not convincingly rendered.

With each appearance of Albert Sammons, the impression is strengthened that he holds an advanced place in the first rank of British violinists, or, for that matter, of any particular nationality. His tone is penetrating and clear, while his left hand work is as fluent and accurate as that of Kreisler or Ysaye. These qualities were seen to full advantage in the course of the Saint-Saens concerto in B minor, which has now become an accepted cheval de bataille of concert players.

The salient features of the third concert were Villiers Stanford's new Irish rhapsody (the fifth of its kind) and the Schumann piano concerto, the solo part being treated by Myra Hess with a full appreciation of its manifold beauties and technical demands. The orchestra, under the direction of Landon Ronald, accompanied sympathetically, and, among other matter, gave a good rendering of the prelude to the second act of Chabrier's "Gwendoline," which a local critic likened to "Tristan." Alfred Benton, the chorusmaster, is one of those practical Yorkshiremen who knows what he wants and how to obtain it, and evidence of this was provided in his spirited handling of the finale of Mendelssohn's "Lorelei," all sections of the choir and orchestra responding promptly to his beat. The solo was entrusted to Miriam Licette, who, however, was hardly equal to it. In any case it is music that is already in a moribund condition and is hardly likely to be heard again for some time.

## Holbrooke Recitals

The first of another series of chamber concerts was given in the elegant theatre of the Crane Buildings, Hanover street, the program being, as usual, freely sprinkled with the redoubtable Joseph's compositions. Assisted by a string trio of which John Dunn, the well known violinist, is leader, with Thomas Rimmer (viola) and Maurice Taylor (cello), Holbrooke led a spirited performance of Schumann's quartet in E flat and subsequently demonstrated his great capacity as a pianist in several of his own products for the instrument, in the course of which he showed,

if it was even necessary, that if Holbrooke had not cultivated composition to such an extent he might have been a great pianist. As it is he possesses a touch not second to Pachmann, especially in his chord playing, an attribute that is by no means the common property of many of our public virtuosi. The event of the evening, however, was the adagio and finale of Holbrooke's sonata for violoncello and piano (op. 19) which contains material inferior to very little of its special genre. It was rendered with great finish by both players, and the hearty meed of applause that was extended to the artists was largely tinged by appreciation of the masterly playing of Mr. Taylor, who is not only a polished executant but a musician of unquestionable ability and sympathetic judgment. Holbrooke's loyalty toward his native brethren was exemplified by a not very striking string trio by Walthew, though perhaps a further hearing might disclose excellencies that were not immediately apparent on this occasion.

## Turton's Work in Leeds

H. Mathias Turton, organist of St. Adrian's Church, Leeds, began his annual series of organ recitals there with a program devoted entirely to modern composers. Among those included was the American, Pietro Yon, whose allegro, from the second chromatic sonata, was one of the features of the program specially commended by local critics. Other composers represented on the program were Bonnet, Jongen, Vierne (third organ symphony), Olsson, Debussy, Stanford and Mendelssohn. Mr. Turton is one of the leading figures in the musical life of Leeds. Besides his important work as organist and choirmaster of St. Adrian's, he is the founder of the Leeds New Choral Society and its conductor ever since it was organized in 1903.

## Breeskin Program, January 28

Elias Breeskin, the Russian violinist, who will give his annual New York recital at Aeolian Hall, on Monday evening, January 28, has arranged a program of much interest for that occasion. It is as follows: Preludium (A. Moffat), sonata, "Devil's Trill" (Tartini-Kreisler); concerto in D minor (Bruch), "Call of the Plains" (Rubin Goldmark); caprice No. 24 (Paganini-Kreisler), "Deep River" (Taylor-Powell), "Alabama" (Spalding) and "Moto Perpetuo" (Novacek).

## Noted French Artists for Joint Recital

On Friday afternoon, January 18, Gabrielle Gills, the French soprano; Joseph Bonnet, the French organist, and the Societe des Instruments Anciens will give a joint concert in Aeolian Hall. The three attractions, which were brought to this country under the auspices of the French-American Association of Musical Art, have had an active season during their two months' stay, and have been heard in many cities outside of New York. The program for their joint appearance follows: Third symphony (Quatuor des Violes et Clavecin), Bruni; "Noël," d'Aquin; "Elfes,"



NICHOLAS GARAGUSI,

Violinist, who will play at the Mana Zucca composition recital, which will take place on Saturday evening, January 26, at Aeolian Hall, New York.

Guilmant; finale (Bonnet), Joseph Bonnet; suite en quatre parties (viola d'amour, Henri Casadesus), Lorenziti; "Larghetto de Suzanne," Handel; "Allegretto de la cantate nuptiale," J. S. Bach; "La Violette," Mozart; "Air de la Folie" (Mme Gills), Rameau; concerto in D (Bonnet and Societe des Instruments Anciens) Handel.

## Helen de Witt Jacobs in Demand

Helen de Witt Jacobs, American violinist, will be heard at the reception given in honor of Count Casella Tamburini (court painter of Italy) and Countess Tamburini on Sunday, January 20, at the home of Mr. and Mrs. Eugene V. Brewster, 310 Washington avenue, Brooklyn, N. Y. Miss Jacobs also played at the Mineola Aviation Camp on Monday evening, January 14, and on the battleship Pennsylvania, Wednesday evening, January 16.

# ESTER FERRABINI

## Just returned from successful appearance with La Scala Opera

## WINSOME "MADAME BUTTERFLY" SCORES.

ESTER FERRABINI AS JAPANESE GEISHA WINS APPLAUSE OF LARGE AUDIENCE.

By JOSEPH MACQUEEN.

Ferrabini Acts Part Well.

Ester Ferrabini, dramatic soprano, played and sang the part of the fifteen year old Japanese geisha who made a contract marriage with a reckless United States Navy lieutenant, and found out when too late that she really loved him as a wife should. Ferrabini . . . cleverly adapted herself to the dainty role, and was gracious, smiling and winsome. She looked like a geisha, or Japanese singing girl and public entertainer. Her voice was as sweet as ever.

Ferrabini was eloquent in her subdued or "mexzo voce" singing in the commencement of the aria "Un Bel Di," and swelled to "forte" in the phrase, "Vedi? Evenuto." Ferrabini was quite touching when she sang, in anticipation of the meeting with her American husband:

"A bit to tease him,  
And a bit so as not to die at our first meeting,  
And then a little troubled he will call:  
'Dear baby wife of mine,  
'Dear little orange blossom.'"

Little Elsa Jachia was lovable as "Trouble" or "Joy," child of the contract marriage.

Ferrabini worked her audience to a . . . pitch of excitement by her intensity of acting when, determined upon death, she seized her father's dagger, saying, "To die with honor, when one can no longer live with honor."—*The Morning Oregonian, October 18, 1917.*

By WALTER ANTHONY.

Ferrabini's performance of the role of Floria was more than operatic. It was dramatically splendid. Her shivers of disgust at the approach of Scarpia in the scene in his apartments in the palace were the more obvious touches of an impersonation that rang true to minute details, as in her petulance and coquetry with Cavaradossi in the first act, her nicely modulated dynamic scheme in the second act, when her lover is tortured, and in those sudden whirlwind bursts of passion, so latin in character and so appropriate to the role of this sensuous and magnificent Tosca.

## Finest Qualities.

Her interpretation of "Vissi d'Arte e d'Amor" in the second act revealed her finest lyrical qualities. . . . Her voice has grown larger in the few years of her absence, and has taken on a dramatic quality. . . . In the quiet moments of the song her tones were limpid, melting and altogether persuasive and beautiful. She has gained tremendous power, which is revealed with artistic and restrained propriety, reaching safely the climax of Tosca's greatest anguish.

And to return to Mme. Ferrabini, her work showed the quality of the real artist, for it grew in beauty and excellence with the passing of the scenes. She has what few prima donnas possess, a soul that is in command. She does not show all her pearls at once, but reserves the best for the last.—*San Francisco Call, October 23, 1917.*

## "IL TROVATORE" BRINGS CHEERS TO FERRABINI.

Ester Ferrabini was a charming Leonora. In the wonderful old song in which she tells Inez of her love she carried the house away. She wove moonlight and dreams and tenderness into the role. There is heavier work than this for Leonora to do before the tragedy of the Troubadour is played out, but there is nothing in the whole opera more subtle and sweet.—*The Bulletin, San Francisco, October 29, 1917.*



## ESTER FERRABINI CONTINUES TO DELIGHT WITH VOICE OF DEEP PASSION.

By WALTER ANTHONY.

Ferrabini a Delight.

Leonora was sung by Ester Ferrabini, who continues to delight with the restraint she puts upon herself, to the end that her climaxes are double in effectiveness and passionate beauty.—*San Francisco Chronicle, October 29, 1917.*

By ANNABEL TRENT.

As Carmen, the heartless coquette, Ester Ferrabini was bewitchingly fascinating in her good singing and superb acting.—*Seattle Star, October 11, 1917.*

By FLORENCE LAWRENCE.

Puccini's tragic opera of Roman politics and intrigue, "La Tosca," was selected as the opening bill and introduced two of the company's most gifted artists. Ester Ferrabini, young, slender and beautiful, made a convincing figure in the title role. She was garbed with magnificent taste throughout the opera, and sang and acted the role magnificently. . . . Ferrabini sang the beautiful aria "Vissi d'Arte e d'Amor" with rare fluency and passion. . . . Her acting after the death blow is struck was vivid and powerful.—*Los Angeles Examiner, November 13, 1917.*

## FERRABINI IS VOLUPTUOUS, LANGUOROUS, WITH VITRIOLIC MOMENTS IN PART.

By REDFERN MASON.

"Carmen," the most luminous and intense of all the operas, was given a performance by the La Scala people last night which the judicious opera-goer might conscientiously approve of.

Ester Ferrabini sang Carmen.

Ferrabini has "la beauté du diable" and plenty of it. She is voluptuous, languorous, with vitriolic moments.—*The San Francisco Examiner, October 27, 1917.*

By GILBERT BROWN.

Ester Ferrabini made a stunning impression as Floria Tosca. . . . Graceful and Beautiful.

Seemingly Tremendously tall, she has the beauty of Minerva and nearly the grace of that goddess. Her dramatic interpretation of the role was splendid, particularly in that she managed somehow to "get over" the footlights the essential fineness and faithfulness of Tosca—an impression one too rarely obtains from a performance of the opera. Vocally she was adequate to the demands of the role at every point. Her voice is big, warm and . . . beautifully clear. She will be well worth going to hear in Thais.—*Morning Tribune, Los Angeles, Cal., November 13, 1917.*

By FLORENCE LAWRENCE.

Ester Ferrabini, with blond coiffure and daring costumes, made an alluring and beautiful Thais. The thrilling beauty of her interpretation of the arias and concerted numbers . . . was a triumph of vocalization. . . . She was at all times a striking picture in the forefront of a dramatic spectacle of much interest. Her interpretation of the aria "Alone at Last" and the trio at the conclusion of the second act were especially worthy of remark, while the joyous music of the second scene in Nicias' house offered . . . excellent opportunity.—*Los Angeles Examiner, November 17, 1917.*

## METROPOLITAN OPERA

(Continued from page 5)

material. There is not a situation until the final curtain, to stir the creative ardor of the composer into anything but naive and unemotional tonal utterance.

Mascagni starts by writing some rhythmically conventional but not particularly melodious roundelays for the celebrating villagers. The entrance of Flammen and his group and the bargaining about the Madonna is highly unimportant music. Lodoletta establishes herself with some exceedingly spineless measures. Follow more festal strains. Antonio's accident makes a distinctly illogical and almost ludicrous impression. The ensuing funeral strains, which last many minutes, are undistinguished and monotonous, and as they illustrate no dramatic situation (except to imply the sudden solitariness and desolation of Lodoletta and only portray the taking off, through his own carelessness, of a figure with which the audience has not even become acquainted, the whole lugubrious episode results merely in the disappointment and boredom of the expectant listener. The scene between Flammen and Lodoletta reveals some fluently written, chastely innocuous, and decidedly tuneless music.

All of the second act is like the finale of the first act, suave, agreeable strains, sometimes more delicate or a bit more lyrical than at others, but never soaring into set and expressive melody, never stirring the imagination, never fluttering the emotions, never gripping the heart. Only the momentary desire of Flammen, just before the curtain falls, results in an orchestral flaring up, a burst of strong feeling, a true operatic throb of the kind Mascagni gave us in the whole score of "Cavalleria Rusticana," and never repeated except in isolated and infrequent moments of his later works.

Unimpressive musical dialogue starts the last act. Some pretty waltz strains mark the dancing in the villa. The voiced love pangs of Flammen do not strike one as being even very deep much less poignant. Lodoletta sings a farewell aria that fails to warm her or to warm the auditors. After Flammen discovers the body there is a tonal outcry much in the manner of the last few measures in Puccini's "Bohème."

The similarity just mentioned is not the only one which Mascagni's score bears to some of the Puccini operas. The method of orchestral treatment very frequently suggests the plan used by Mascagni's brother composer. Debussy's familiar intervals and colorings also spring up here and there. Of the influence of Wagner and Strauss less is apparent. There are no set arias, duets, or other concerted numbers. The score is a continuous series of instrumental comments and illustrations with no divisions except the arbitrary stops between curtains.

Mascagni evidently intended to write simple music, not heavily orchestrated, and he has succeeded. He probably intended also to write melodious music, but in that regard he failed. "Lodoletta," tonally considered, commands respect for its polished workmanship and its unmistakable sincerity, but it never will gain or hold an affectionate place in the hearts of lovers of tuneful opera.

Geraldine Farrar undertook the title part and made it visually attractive and histrionically appealing. It is a role that offers much opportunity for the portrayal of youthful charm and poetical rural innocence. It should be a valuable adjunct to Miss Farrar's moving picture repertoire later on. As to the singing of Lodoletta, it must be pointed out that her music lies in the higher range for the most part, and that is a region in which Miss Farrar's vocal organ does not find its happiest expression. The portions in middle and lower range were delivered by the artist with her usual musical intelligence and emotional expressiveness.

Enrico Caruso has a good part in Flammen and he makes the most of it. What music falls to his lot he sings with sympathy, beauty of tone, and finish of delivery. Pasquale Amato, as Gianotto, did his one worth while episode (in the second act) with earnestness and musical weight. Adamo Didur and Andres de Segurole encompassed their bits of singing and acting with artistic effect.

The same may be said for the rest of the supporting cast.

The scenery was, as usual at the Metropolitan these days, very striking and agreeable to the beholder. Richard Ordynski's manipulation of the stage doings revealed atmospheric perception and executive technique. Roberto Moranzoni did all he could with the score and his orchestra gave a masterful performance, particularly in observing refined tonal balance and polish in phrasing.

As a matter of record, the complete cast is appended herewith:

Lodoletta .....	Geraldine Farrar
Flammen .....	Enrico Caruso
Franz .....	Andres de Segurole
Gianotto .....	Pasquale Amato
Antonio .....	Adamo Didur
A Mad Woman .....	Lila Robeson
Vannard .....	Cecil Arden
Maud .....	Minnie Egner
A Voice .....	Max Bloch
A Letter Carrier .....	Sante Mandelli
An Old Violinist .....	Burgh Staller

## "Aida," Wednesday, January 9

The fourth performance of "Aida" was given at the Metropolitan Opera House Wednesday evening, January 9, with the cast unchanged from that of previous performances. One of the largest audiences of the season was present, and expressed its admiration for the splendid work of the singers in outbursts of applause that was genuine, and appeared to make unnecessary the work of those who generally are paid to reward some of the singers with their applause. The artists who earned the honors of the evening were Muzio, Matzenauer, Martinelli, Mardones and Amato, while Conductor Moranzoni gave the opera a reading that meant much to the singers and the audience. All in all, this was one of the outstanding performances of the mid-season.

## "Marouf," Thursday, January 10

"Marouf" received its second presentation before an audience that filled all the seats and expressed by discriminative applause its delight over the alluring Aida, she of the golden voice and lovely phrasing; the graceful, authoritative and fantastic dancing of Rosina Galli; the convincing, resonant and robust Rothier; the soulful and appealing tonal contributions of de Luca and his eloquent acting.

Other fascinations are the "mood music" in the altogether Oriental score and the beautiful stage settings. Ra-baud handles his strings masterfully, and the result is altogether marvelous in the way of delicate shades of characterization of the stage doings. A real melody there is not in the entire opera; however, there are colorful charm, flowing fancy and original orchestration, showing that the composer knows his Orient—and his Wagner.

## "Saint Elizabeth," Friday, January 11

Liszt's oratorio, "The Legend of St. Elizabeth," had its second performance in operatic form on Friday evening, January 11, and again revealed its musical beauties and dramatic shortcomings. Liszt's silken fabric is woven of too fine a thread to be exhibited in the vast spaces of an opera house. Even as an oratorio the work can hardly be called successful, as it lacks all the robust qualities that a choral work must have at times. Liszt and Schumann, two of Europe's greatest composers, failed as writers for the stage in exactly the same way that Tennyson and Swinburne, two of England's greatest poets, failed as dramatists. It is well to bear in mind that many lesser musicians and humbler poets have succeeded on the stage. Those



CARUSO AS FLAMMEN, SEEN BY HIMSELF.  
The latest product of the famous tenor's pencil.

little passages and phrases for cello, oboe, clarinet, horn and other instruments, which are characteristic not only of "St. Elizabeth" but of all Liszt orchestral works, could easily be effective when Liszt sat at the piano and added his commanding personality to the performance of them. But coming in an impersonal way from a distant orchestra they make no effect, or a wearisome one, on the audience in a theatre. Liszt's son-in-law knew better than to write that way. He gave his orchestra a rich sonority that is lacking in Liszt's work, inspired and deeply felt as his music unquestionably is. No performance could have been finer than those given at New York's great opera house. Florence Easton as Saint Elizabeth, Clarence Whitehill as Landgrave Ludwig, Margaret Matzenauer as Landgravine Sophie, formed a stable vocal tripod on which the fate of any musical work might safely be left. Some of the young hearers in the opera house will remember this splendid trio later in their lives and sigh for the kind of singing they used to hear when they were young. Liszt surely never intended the many long and complex choruses in his oratorio to be sung from memory. It would never do for an operatic choir to carry music books, however, so the choristers had to memorize the music. All honor to them. Theirs was the least thankful task and they did it royally well. Carl Schlegel was Landgrave Hermann, Robert Leonard was the Seneschal, Basil Ruysdael was a resonant voiced and histrionically authoritative Hungarian magnate, and Constance Bitterl and Margarete Belleri were the two children, Elizabeth and Ludwig. Artur Bodanzky conducted a spirited and finely expressed performance of the score. It is a pity that the stage director cannot put some of his clever scenic miracles into the music and make it less aristocratically elegant and more theatrically powerful.

(Continued on page 13.)



Photos by White.  
Flammen (Caruso) finishing a portrait of Lodoletta (Farrar), a scene from the second act of the new Mascagni opera.



Gianotto (Amato) tells Lodoletta that the villagers are gossiping about her and Flammen.



## FEVRIER'S "MONNA VANNA" REVIVED BY THE CHICAGO OPERA ASSOCIATION

Mary Garden and Muratore in the Leads Recalled Eighteen Times After Climax of Second Act—First Chicago Performance of Massenet's "Sapho"—Vix Triumphs in Title Role—"Pelleas et Melisande" Given for First Time in Three Seasons—Other Operas

### "Cavalleria Rusticana" and "Pagliacci," January 6

Many defied the blizzard to hear the popular double bill, "Cavalleria Rusticana" and "Pagliacci," given with favorite singers on Sunday afternoon. In "Cavalleria" Forrest Lamont, who essayed for the first time here the part of Turiddu, won an overwhelming success in that difficult role. Francesca Peralta, at her best, was a dramatic and emotional Santuzza. She, too, scored heavily, singing with great beauty of tone and reversing completely the verdict of at least one critic as to her right to appear in the role.

In "Pagliacci," Giulio Crimi, who replaced Lucien Muratore, won his hearers, who recalled him many times at the conclusion of the "Lament." Crimi found the part to his liking, and his stupendous success was richly deserved. Stracciari repeated his admirable conception of Tonio, singing and acting the part in a masterful manner. Anna Fitzu was a winsome Nedda, and she shared with her colleagues in the success of the afternoon. Desire Defrere, in splendid form, gave a good account of himself as Silvio. Sturani, who directed both performances, deserved great praise for his work with the baton.

### "Azora," Monday, January 7

The second performance of "Azora," with the same cast as before, was even more favorably received than upon its first hearing. Numerous cuts were made in the score, especially in passages that dragged, thus the performance on a whole was greatly benefited, even though the libretto will remain forever a very poor copy of "Aida." Arthur Middleton, upon whom judgment was deferred until today, covered himself with glory, singing the music given to Ramantzin admirably. Anna Fitzu repeated her wonderful creation of the title role. Forrest Lamont, at his best, came in for a great measure of praise once more for his work as Xalca. James Goddard was a majestic Montezuma, but Frank Preisch's singing of Canek was the black spot in the good ensemble. Hadley conducted.

### "Dinorah," Tuesday, January 8

A very large audience was on hand again to listen to the fifth performance of "Dinorah," with Mme. Galli-Curci. So much has been written about the great diva in this opera that it seems sufficient to convey the impression that her performance was the acme of perfection to say that she was at her best. Giacomo Rimini, as Holl, shared with the star in the triumph of the night.

### "Monna Vanna," Wednesday, January 9

A revival of Fevrier's "Monna Vanna," with Lucien Muratore vis-a-vis to Mary Garden, brought to the Auditorium one of the largest audiences of the season. Baklanoff appeared for the first time as Guido, and the smaller roles were well handled by Nicolay, Huberdeau and Dua. The climax of the evening was reached after the second act, when both Garden and Muratore were recalled eighteen times to bow their acknowledgment before the curtain to one of the most spontaneous ovations ever recorded at the Auditorium.

Muratore's Prinzivalle is a masterful creation. The great tenor, who has fully recovered from his recent indisposition, and sang with a tone of wonderful beauty, and completely enthralled his audience by the poetic manner in which he portrayed the role. Muratore's work this season in Chicago has been homogeneously excellent and the Chicago public, which has idolized him for the last few years, already looks forward to his return next season.

Mary Garden gave an unforgettable delineation of the title role. It has often been said that Miss Garden has no voice, or rather that she does not know how to sing. This may be true in a certain measure, but where is an actress-singer today who can give the satisfaction that one derives from seeing Mary Garden on the stage? Mary Garden is Mary Garden. She belongs to a class all her own. She stands aloof among the operatic stars of the day. She is, in her way, a genius and a creative one. Her conception is a masterpiece of acting, as her intellectuality stands out even more in this role than others she has essayed. Her Monna Vanna of today is quite different from the one of yesterdays. It is more womanly, more poetic and more dramatic, and it is certainly worth seeing.

Baklanoff, who essayed for the first time the part of Guido, brought out unknown beauties, thus making the role more interesting than it is in reality. Baklanoff is one of those few singers who know how to use their brains. He studies a part from all angles and often finds some unsuspected possibilities, as he did on this occasion when his long glance at the close of the opera revealed the philosophical Guido, one who finally realizes his wrong and understands that his wife, far from hating Prinzivalle, loves him, and that he, Guido, was solely responsible for the change of heart on the part of his better half. Nicolay, also a student, found new ideas which made his role stand out more conspicuously than heretofore. Charlier at the conductor's desk gave an illuminating reading to the score.

The performance was also meritorious through the sumptuous new settings and work of the various technical departments, which made "Monna Vanna" one of the most enjoyable evenings spent this season at the Auditorium.

### "Sapho," Thursday, January 10

The first Chicago performance of Massenet's "Sapho" with a star cast brought a large audience to the Auditorium. Massenet's opera, which had its world premiere over twenty years ago at the Paris Opéra-Comique, with Emma

Calve in the title role, won then only a lukewarm reception at the hands of the French public and critics. The score was pronounced mediocre. It was music which might have been written by Massenet in his youth. As music is not like old wine and does not improve with age, "Sapho" is today as worn as "Traviata" or "Lucia." There is no necessity for the writer to give a long review of either the libretto written by Henri Cain out of Alphonse Daudet's well known novel, nor to dwell upon the music, as the work was fully reviewed in the MUSICAL COURIER after its New York premiere, when presented by Oscar Hammerstein at the Manhattan Opera House with Mary Garden in the title role. The work at that time, if memory serves, was pronounced a huge fiasco, failing through the sarcasm of the press and the coldness of the public.

The score was valiantly defended at its premiere in Chicago by Genevieve Vix, Charles Dalmores, Hector Dufranne, Louise Berat and Constantin Nicolay in the leads. Mme. Vix was an excellent interpreter of the part of Fanny Legrand, better known to artists as Sapho. Miss Vix, who has been heard here in many of her roles, surpassed herself on this occasion, though her art as previously shown in "Manon," "The Jongleur" and "Louise" was much admired. Sapho is without doubt her best part. The gifted French artist is not only a singer of rare attainments, but she is also an actress of great distinction. Her conception of the part was well thought out, and probably Miss Vix studied laboriously the different aspects of the role before presenting her Sapho to the American public. Her delineation was such as to make the use of the text unnecessary. Her pantomime would have been sufficient for any one to follow the plot and to feel kindly inclined toward her Sapho. She made an appealing figure in the last act, while in the second her dramatic outburst in denouncing the artists who had betrayed her to her lover won her the full admiration and approval of the large audience, that broke loose into a tempest of bravos, recalling the star alone before the curtain innumerable times. Miss Vix's portrayal was masterful and she showed her versatility by making her Sapho different after each episode. In the first act she was merely Sapho the model; after that Fanny Legrand made her appearance, a woman who was capable of the greatest love and of the greatest sacrifice. Miss Vix's performance was highly entertaining, and although "Sapho" as a whole failed in Chicago, her triumph was doubly remarkable. She sang gloriously, dramatically, joyfully, and even comically. Her voice reflected her most intimate feeling and thus the action was suited to the words.

Charles Dalmores, the Jean of the cast, sang agreeably and at times acted intelligently. Louise Berat made a pathetic figure as Jean's mother, singing the role with her customary art. Gustav Huberdeau sang the part of the father creditably and acted superbly, while Hector Dufranne was irresistible as Caoudal. Myrna Sharlow as Irene looked winsome and sang her music quite agreeably. The makeup of Nicolay in the role of the Inn Keeper was capital, and his burlesque appearance caught the fancy and hilarity of the audience, which rewarded the comedian of the night with plaudits.

The indefatigable Marcel Charlier at the conductor's desk did himself proud by the manner in which he conducted the opera. "Sapho" is billed again for next Monday, with the same cast, and the opera will be given in New York with Genevieve Vix in the cast, notwithstanding the fact that Mary Garden is a member of the company.

### "Traviata," Friday, January 11

"Traviata" was repeated with Evelyn Parnell in the title role. Miss Parnell, who had made a successful debut in the same opera the previous Saturday, deepened the good impression established then and scored again a well deserved success at the hands of the large audience. Riccardo Stracciari repeated his fine interpretation of Germont, Sr. The other roles were entrusted to the same artists heard at previous performances of the same opera.

### "Pelleas et Melisande," Saturday (Matinee), January 12

"Pelleas et Melisande," which has not been heard in Chicago in the last three seasons, was given its only performance this winter on a blizzardy Saturday afternoon. A remarkably large audience and devotees of the Debussy lyric drama were on hand and bestowed at the conclusion of each act their full approval on the interpreters.

Mary Garden, as Melisande, refound her former triumph in a role which she practically has made her own and in which she made once more a moving picture of loveliness and romanticism. Her interpretation of the part is masterful. Alfred Maguenat disclosed his art as Pelleas. The gifted baritone made a poetic figure and sang with great tonal beauty the difficult music allotted the part. He is well known in Europe as one of the greatest interpreters of the Debussy music and his interpretation of the role surely proved that claim. Mr. Maguenat, who has not been heard this season as often as his many admirers have wished, finally had a great opportunity to demonstrate his standing among the present French baritones of the day, and he made the opportunity a lasting remembrance of a remarkable performance. Hector Dufranne, who created the part of Golaud at the Opéra-Comique in Paris and who was heard here at the premiere of the work, was superb in every respect and shared first honors with Garden and Maguenat. Dora de Philippe made her reappearance with the company as Little Yniold. She looked manly to the eye in boy's attire, and her song was most pleasurable to the ear. At the conclusion of the third

act she had the distinct honor of being recalled several times alone before the curtain to acknowledge the plaudits of the audience. Gustav Huberdeau as Arkel, Constantin Nicolay as the Doctor and Louise Berat completed a most remarkable ensemble.

Marcel Charlier, who has done exceptionally good work with the baton this season, surpassed himself on this occasion, bringing out all the beauties and details of the difficult score.

### "Azora," Saturday (Evening), January 12

The third and last performance this season of Hadley's "Azora" concluded the ninth week of the Chicago operatic season. The same cast heard on previous nights interpreted Hadley's opera, with the composer again directing his work.

### Opera Notes

Frederick Donaghey, the eminent critic of the Chicago Tribune, will be among the Chicago visitors to New York during the stay of the Chicago Opera Association in the Eastern metropolis. Mr. Donaghey's post will be given in the interim to John Alden Carpenter, the well known American composer. Mr. Donaghey will reach New York on January 28, to be present at the debut there that night of Galli-Curci, who will be heard for the first time in New York in the title role in Meyerbeer's "Dinorah."

RENE DEVRIES.

## ADAPTING METHOD TO PUPIL

By Clarence Adler

(Reprinted by Permission of the New York Tribune.)

*"No process is so fatal as that which casts all men in one mold. Every human being is intended to have a character of his own, to be what no other is, to do what no other can do."*

I am asked the question, "What method do you teach?" I would rather not answer, but would prefer to give my inquirer a printed copy of the above excerpt from Channing, which to my mind explodes all theories of trying to adapt the pupil to the method. But I am forced to answer the polite question, so I usually say I have no particular method, or, if you wish to call it one, it is the method of least resistance—the shortest distance between two given points—the straight line. The two points are teacher and pupil. One of the most essential factors for the progress of the pupils is that a bond of sympathy be at once established between teacher and pupil.

I aim to make a psychological and physiological study of each student whose musical education is entrusted to me. This saves much time and effort and often readily explains why certain phases can never be accomplished by one student, yet this very same person may excel in other branches of the art. If one has not the convolutions in the brain necessary to solve and play with understanding the great mathematical problems of Bach, why insist upon it? Is not our literature rich with Beethoven, Brahms, Chopin, Schumann, Schubert and many other composers too numerous to mention?

What this country needs is more musical diagnosticians who will study the particular physical and emotional endowments with which Nature has supplied each person. Many a pianist who appears before the public in unsuccessful, not because of a lack of ability or musicianship, but on account of bad judgment in selecting the program. This is often the fault of the teacher, who has not sought to treat his pupil individually. Again a case of adapting pupil to method.

I do not wish to be misunderstood. I insist on a thorough study of Bach and the great masters who came before and after him. Bach does more to develop head, heart and hand than any other composer. Not only is he one of the most notable examples of the classical school, but he is also modern. Numerous progressions of the modern school, which have revolutionized theoretical textbooks, were anticipated by Bach, and many of them are to be found in his compositions. So far in advance of his time was he that even our marvelously constructed concert grand pianos, capable of great sonority and broad style, do not exhaust the larger compositions of Bach, such as his chromatic fantasy and fugue.

Fundamental technical principles must be developed hand in hand with the musical intelligence. By fundamental principles I mean that position of arm, wrist, hand and fingers which is apt to bring about the best musical results. One should never practise mechanics for the sheer delight of moving one's fingers swiftly over the keys. The mechanics are only the means of enabling the student to take up the study of technic. There are some people who think technic and mechanics one and the same thing. One may develop a fine mechanism for the piano and yet not have the faintest conception of technic. The higher technic includes a perfect mechanism, phrasing, pedaling, tone production, touch and a playing knowledge of the different styles of composition.

Here are a few suggestions which might be helpful to the serious student of the piano: Listen to your tones; do not look at them. What would you think of a painter who listens to the stroke of his brush across the canvas?

In order to make practice interesting and profitable, you should vary the order of your program each day.

Do not make a machine of yourself.

Always use the pedal with trills; otherwise they sound dry.

The best fingering is by no means that which comes easiest to the hand. It is rather that fingering which best expresses the musical phrase.

Whenever two themes or figures appear together, the one with the least amount of notes receives the most importance.

The goal of all instrumentalists is to imitate the voice, which is the perfect instrument.

Finally, remember that it takes character and enthusiasm to brave through work to success, without faltering and weakening or breaking down under the demands of the tremendous strain.



## MASTERY—ITS CONSTITUENTS

IN these days, when the question of "method" is so thoroughly dissected, one's interest is somewhat quickened when he meets a person (a teacher of singing in this instance) who does not care for publicity of any kind about his work.

"Silence is a great power," says the old adage, and it was this silence on the part of Julius William Meyer, the New York teacher, that prompted the writer to approach him more than once before he finally agreed to discuss his principles. Let it be understood from the beginning that Mr. Meyer set forth his views with absolutely no idea in mind of questioning or arguing against the "other fellow's" principles. Mr. Meyer has made a careful study of the subject of voice production, and his work is based also upon excellent European training.

### Why So Few Singers Succeed

"One thing that puzzled me for many years," he remarked, almost immediately, "was just why, out of the thousands that studied, so few ever really arrived. Out of the ranks you could count the artists on your fingers. It started me thinking. As a result, I have yet to find a singer who knows what he is after technically. Without any question, this lack of technical knowledge is one of the direct causes for a singer's failure. Not many singers understand the difference between the cause and effect in

"If a singer can produce a vital, vibrant overtone, without effort or facial contortions, such a singer has a correct technical knowledge . . . mastery . . . and all questions of method fall by the wayside," says Julius William Meyer.

technic. Technic has nothing to do with tone quality, interpretation or style."

### Definition of Technic

"What is your definition of technic?" asked the writer. "Technic is simply knowing how to produce tone itself without interference."

### A Teacher's Duty

"It is the duty of every teacher to know the anatomical conditions which produce tone. I came to this conclusion after clinical study. Teachers ought to know where interference of tone comes in and how to correct it. That is where one's ear comes into play. It seems to me that a teacher's position to a student is analogous to that of a diagnostician who is called upon to diagnose the cause of a feverish condition of the patient—the effect. The teacher should be able to diagnose the cause of the lack of overtone. Again—the effect. There is not a set manner of presenting an idea in regard to this correction, on account of the varieties of temperament and the capacity of understanding. If one hasn't a definite picture of tone technic in mind, there is practically no use of the singer going ahead. The fundamental principle upon which tone is based should never be questioned or lost. In order to make sure that my pupils have really understood the principles suggested to them, every so often I make them present, in their own way, the thoughts suggested previously. For as we think, we act! In that way I prevent imitation making them slaves, for you know imitation develops a lack of one's own authority."

### Technic a Vehicle of Expression

"Technic," Mr. Meyer continued, "is a vehicle with which to express. When a young man or woman comes to me for lessons, I always put this question to them, even before hearing a note sung, 'Why do you want to sing?' When they say for the joy of music itself, then I tell them they are on the right track. But when they reply that they want it as a social accomplishment (as so many do), then I say they are on the wrong track, and they had better not waste their time. Furthermore, I refuse to accept such pupils. For one reason, it is against the sanctity of the art. With such a spirit one cannot hope to express himself in song. For if he has not that yearning for self-expression, he never can succeed, because he lacks the vehicle of expression, of inner consciousness in freedom."

"The question of tone quality, interpretation and style rests with the individuality of the person and his taste. For instance, when you hear several singers render 'The Two Grenadiers,' would you presume to contrast their interpretations? Hardly, because neither one interprets in the same way and each has a right to his own expression. What should occupy your attention? Whether the message received its true interpretation, which is always based on freedom of tone emission, or repose and freedom from all physical contortions and stress. Or if the artist is worrying, whether the organ will respond to the intent."

"What do you mean by that term 'freedom of tone emission'?" "As soon as the overtone is lacking in a voice, there is some muscular interference. And there is where the teacher's capacity of rectifying it comes into play. Forcing is the best way not to rectify. Yet that is the means more frequently employed. The overtone is the true tone."

### Interference of Tone

"Interference of tone is due to many things, some of which are lack of breath control, facial contortions and rigidity of the tongue and jaw, for we sing through and never with the throat. The fundamental tone should have a normal and quiet support from the diaphragm."

### Aim—Simplicity of Production

"Have you any special method?" "None at all," was the confession. "But my aim is to bring the idea of tone production to greatest simplicity, and above all, to work for freedom of emission, so as to get the full quota of overtone. Overtone, by the way, is the

only kind of tone one should ever hear. The keynote of a singer's work should be to maintain the overtone from beginning to end. Every interference is then eliminated. When I find a singer lacks overtone, I endeavor to discover the reason of the interference which produced the defect, and when the singer himself has consciously achieved the correction, then only do I think it wise to explain what interfered from a pathological point of view. I strongly believe in the psychological presentation of this question at the beginning of the studies."

"The term 'voice placement' is misleading and a misnomer, for the true tone, based upon natural laws, cannot be made. It exists in itself and can only be interfered with. The overtone, which is the effect of the fundamental tone, produced without interference, finds its life and vitality in the resonant chambers of the head and face. The more a singer is limited in technical equipment, the less power of interpretation he possesses. There is no excuse for a teacher to make a mistake in the character of a pupil's voice. He should never pass judgment on it until it has been freed. The quality of a voice does not depend upon its range, but upon its color, and the color cannot be established before the organ has received freedom of expression. Right here I might add that a singer should always be in touch with a teacher in order to keep the voice free from all disturbances which would ultimately be of detriment to the life and beauty of the voice. No singer is keen enough to hear himself and to avoid the growing defects. Voice must be kept in tune like any other instrument. If an artist followed these lines, his voice would have a much longer life."

### Summary of Talk

"To bring the whole question of technic to a head, I hold that if the singer can produce a vital, vibrant overtone, without physical effort or facial contortions and maintain such an attitude or balance in the interpretation of a song, then such a singer has the correct technical knowledge—mastery. And the everlasting question and discussion of methods fall by the wayside. Only then can a singer (of course, taking the musical interpretative element for granted) claim the title of being a true artist. A true artist will always 'put it over,' if the nature is genuine—true to the ideal which rings true and that is what the audience feels. The people know nothing of the technical question. They do not know the cause nor the effect, nor do they care about it, but they judge the effect, and that is, to my mind, the personality of the art. This is what I have set out to achieve, and it seems to me that it should be the same with every teacher who accepts the responsibility of teaching. Remove the veneer, the make-believe, and the worth-while audience will sooner or later realize the truth. After all, this is the mission of an artist—to be true to his ideals."

Mr. Meyer, in conclusion, explained that his attitude is not one of superiority intended to start controversy. What he knows on these points he has discovered himself through the results achieved in his pupils. The results produced every day!

## ARTISTS HELD UP BY BLIZZARD

### Storm Causes Abandonment of Concerts—Galli-Curci Triumphs in Her First Mimi

(By Telegram.)

Chicago, Ill., January 14, 1918.

Jascha Heifetz and Eugen Ysaye, billed here for concerts on Sunday afternoon, January 13, and John McCormack, who was to have sung Rodolfo in "Bohème" to Galli-Curci's Mimi with the Chicago Opera Association, were all snowbound in a train somewhere in Indiana and unable to reach here in time. Orchestra Hall had been absolutely sold out for Heifetz and the management was obliged to return the money. Money was also refunded at the Grand Theatre where Ysaye was to have played. Notwithstanding the difficult transportation conditions caused by the storm, the Auditorium was packed for the "Bohème" performance. Crimi replaced McCormack as Rodolfo. Galli-Curci, singing Mimi for the first time anywhere, scored a genuine triumph, making a glorious end to her second season here. Crimi sang magnificently and won several ovations, while Rimini was an excellent Marcello and Sturani conducted with practised hand.

R. D.

(The Wolfsohn Musical Bureau informs the MUSICAL COURIER that Sunday, February 17, has been chosen as the date for the Heifetz Chicago recital, the forced postponement of which is referred to above.)

### Money for MacDowell Colony

So great was the success achieved by Mrs. Edward MacDowell at her recent appearance before the Matinee Musical Club of Philadelphia that an immediate pledge was made by the president, Mrs. Abbott, and the club members to subscribe \$100 a year toward the support of the Endowment Fund of the MacDowell Memorial Association. This was most timely, owing to the fact that funds are now needed for the additional outlay necessitated in the preparation of Peterborough as a home for convalescent war sufferers.

Detroit has also been most generous, as \$500 has been subscribed toward the Endowment Fund, in memory of Mrs. S. Olin Johnson, by her friends in the Tuesday Musicales, Fine Arts Society, and Society of Arts and Crafts.

### May Peterson's Rush Call to Boston

An hour before starting for the Metropolitan Opera House to reappear in Mimi in "La Bohème" recently, May Peterson received a telephone call asking if she could sing the next afternoon in Boston at the famous Sunday concerts in Boston Symphony Hall. For that occasion Louise Homer had been engaged to appear in joint recital with Mr. Gabrilowitch and was suddenly prevented from going on account of illness.

The now popular and ever ready Miss Peterson hurriedly prepared her program, sent it by telegram, and after appearing at the Metropolitan left on the midnight train for Boston.

## FLORENCE FFRENCH

Young Chicago Soprano with  
Minneapolis Symphony Orchestra



Yesterday's assisting soloist was Florence Ffrench, a beautiful young American soprano with a lyric voice of memorable purity and sweetness, especially in its upper registers. When Miss Ffrench achieves the confidence that comes only with maturity and infuses her work with greater animation she will be an artist of high order. Her numbers yesterday were judiciously chosen, both to suit her voice and to accord with her charmingly girlish personality. They were "Deh, Vieni non Tardar," from Mozart's "The Marriage of Figaro," and the "Page's Song," from Meyerbeer's "The Huguenots." As an encore to the Mozart number she sang the "Voce Sapete" aria from the same opera, and as a second encore Spohr's immortal "Rose, Softly Blooming."—From the Minneapolis Tribune, Dr. Caryl B. Storrs, December 31, 1917.

## MARIA

"Metropolitan  
opera's new  
soprano with  
unusual coloratura  
ability."



## CONDE

"An acquisition  
who merits a  
place of importance  
in opera  
and concert."

### Of Concert at Metropolitan Opera House, December 23:

Miss Conde has a voice of appealing quality and won an ovation by successfully finishing with G above high C and by mastering high E.—*New York Evening Sun*.

Maria Conde, a debutante, quite took the public by surprise when she soared aloft into tonal altitudes beyond the normal range of coloratura sopranos.—*New York American*.

Displayed a voice of great purity and flexibility and not a little warmth.—*New York Tribune*.

Miss Conde has a remarkably clear, high voice, with fine technic, and really a wonderful upper voice.—*Brooklyn Standard Union*.

### Of Concert on Sunday Evening, January 6:

If she can support it all with physical stamina, hers will develop into the voice of a generation. Even now it has astounding qualities.—*The Evening Sun*.

Maria Conde, the young American coloratura soprano of amazing topnotes, reappeared in David's "Charmant Oiseau" and songs.—*New York Times*.

Miss Conde has a truly delightful voice and sang with much charm.—*The Morning Telegraph*.



# FLORENCE EASTON

GREATEST SUCCESS OF ANY NEWCOMER IN YEARS AT THE  
METROPOLITAN  
COMPARED TO CALVÉ, DESTINN, EAMES, FREMSTAD AND TERNINA



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As Elizabeth

"Mme. Easton last night took a place among the MOST BRILLIANT of Giulio Gatti-Casazza's 'STARS.'"—*New York American*, January 4, 1918.

"Florence Easton stepped last night into the FIRST RANK of Metropolitan Stars."—*New York Times*, January 4, 1918.

**"It brought triumph for Mme. Florence Easton who appeared in the part of Elizabeth. Having a voice of rich tone and of surpassingly accurate though easy technique, this artist should help to make the year MEMORABLE."**—*Christian Science Monitor*, January 7, 1918.

"She made the part of Elizabeth one of the most emotional and fascinating impersonations EVER witnessed at the Metropolitan, quite as good as FREMSTAD's KUNDRY in its way."—*New York Evening Post*, January 4, 1918.

"She established herself firmly among the STARS of the company."—*New York Evening World*, January 4, 1918.

"It was a creation informed with high spiritual beauty—a beauty such as is RARE indeed on the operatic stage."—*New York Tribune*, January 4, 1918.

"In the title role Florence Easton scores a REAL TRIUMPH."—*New York Evening Mail*, January 4, 1918.

"Not since the lamented retirement of Mme. Emma Eames from the Metropolitan has there been seen on that famous stage a singer of such PERSONAL DISTINCTION and with such an EXQUISITELY CLEAR SOPRANO as Mme. Florence Easton."—*New York Evening Telegram*, January 4, 1918.

"Agreeable to the eye, the ear, and the brain."—*New York Globe and Commercial Advertiser*, January 4, 1918.

"She proved herself another Fremstad."—*New York Evening Sun*, January 4, 1918.

"She has a voice of excellent quality and sings with REAL intelligence."—*New York Sun*, January 4, 1918.

"She MORE than fulfilled expectations aroused by her good singing in 'Cavalleria Rusticana' and 'L'Oracolo.'"—*New York Herald*, January 4, 1918.

"Her Santuzza is the most vital the local stage has seen in many a year; indeed it is doubtful if her like has appeared here since Calvé's time."—*Brooklyn Eagle*, December 8, 1917.

"The best Santuzza since the mighty Ternina,"—*Philadelphia Press*, December 19, 1917.

"It is a great satisfaction to chronicle a debut COMPLETELY successful."—*Philadelphia Public Ledger*, December 19, 1917.

"The outstanding feature of the double bill was the TRIUMPH of Florence Easton as Santuzza."—*Philadelphia Evening Bulletin*, December 19, 1917.

**Management: DANIEL MAYER**

**Times Building, New York**

BECHSTEIN HALL, WICHORE STREET, W.

SATURDAY AFTERNOON,  
October 18th, 1918, at 2.

First Appearance in England

**ARTHUR  
HERSCHMANN**

The American Baritone.

At the Piano — Mr. RICHARD EPSTEIN.

BECHSTEIN GRAND PIANOFORTE.

PHOTOGRAPHED AND REDUCED COVER  
OF ENGLISH PROGRAM BOOK.

### JUDGES FOR THE STRING QUARTET COMPETITION

Time for Submission of Manuscript Extended to  
July 15

The following judges have been selected for the competition for a string quartet recently instituted by Mrs. F. S. Coolidge, of Pittsfield, Mass., the prize for which will be \$1,000: Franz Kneisel, Frederick A. Stock, Kurt Schindler, Georges Longy and Hugo Kortschak. Mr. Kortschak, first violinist of the Berkshire String Quartet, casts his vote as spokesman for that organization, which will give at Pittsfield the first public performance of the prize winning composition. It is planned to close the coming Chamber Music Festival there with the work, playing it at the end of the final program.

The composition adjudged to rank second, if held worthy by the judges, will, with the composer's consent, also be performed on one of the festival programs. The time limit for submission of manuscripts has been extended to July 15. All communications should be addressed to Hugo Kortschak, 620 Aeolian Hall, New York.

### A Presentation to Caruso

On Tuesday evening of this week, in the green room of the Brooklyn Academy of Music, after the second act of the Metropolitan Opera Company's performance of "Rigoletto," the board of directors of the Academy presented a large punch bowl to Enrico Caruso, as a souvenir of his tenth consecutive season of opera at the Academy, he having been one of the cast which gave the first Metropolitan performance in that house, ten years ago.

The punch bowl of silver, with gold lining, and ornamented on the body and base with silver appliqué figures of bunches of grapes and leaves, bore this inscription: "Presented to Enrico Caruso by the directors of the Brooklyn Academy of Music in appreciation of his golden voice and incomparable art, which have made the past ten years of grand opera at the Academy of Music distinguished and inspiring, January 15, 1918."

The presentation speech was made by Col. Willis L. Ogden, president of the board of directors, in the presence of the whole board and Caruso's associates of the "Rigoletto" cast, and was fittingly responded to by the recipient.

### Charles Hackett Married

The report of the marriage of Charles Hackett, the American tenor, who has been singing in Italy and South America with sensational success during the last two years, which was published exclusively in the MUSICAL COURIER several weeks ago, is now confirmed by letters from Mr. Hackett, who is in Italy with his bride at present. The wedding took place early in September at Sao Paulo, Brazil, and the best man on the occasion was none other than Enrico Caruso. Mrs. Hackett before her marriage was Signorina Virginia Zucchi, of Milan. She is a niece of the famous dancer of the same name, who was prima ballerina at La Scala for many years. Her father is a professor, and at one time belonged to the faculty of the University of Petrograd. Mrs. Hackett, it is understood, was born at Albany, N. Y., during a visit of her parents to this country.

### Marie Louise Wagner's New York Recital

Marie Louise Wagner, the young American dramatic soprano, will give her first New York recital for this season at Aeolian Hall, on Wednesday afternoon, January 23. She will be assisted at the piano by Kurt Schindler, in a program which will include French songs by Debussy, Paladilhe, Hie, Cesak, Chausson and Cesar Cui; older airs by Pergolesi and Handel; German Lieder by Brahms and Strauss, and English songs by Bliss, Kramer, Horsman, Harris and Carpenter.

### Max Rosen Engaged for Detroit and Ann Arbor

The progressive Central Concert Company, of Detroit, always alert to a new musical sensation, has engaged Max Rosen, the young American violinist, for a concert in

that city on February 19. Detroit will thus be the first city outside of New York to hear this remarkable boy. Immediately following the consummation of this engagement, a telegram was received at the offices of Haensel & Jones, managers of Max Rosen, from the University of Michigan, Ann Arbor, asking for his services for a date in connection with his Detroit appearance. This has been arranged for February 15.

### Next Week's Metropolitan Repertoire

Monday evening, "Lodoletta," Farrar, Caruso, Amato, Didur, Moranzoni; Wednesday, "Samson et Dalila," Matzenauer, Caruso, Whitehill, Rothier, Monteux; Thursday, "Il Trovatore," Muzio, Matzenauer, Martinelli, de Luca, Rothier, Papi; Friday, "Madame Butterfly," Farrar, Fornia, Althouse, Scotti, Moranzoni; Saturday matinee, "L'Oracolo," Easton, Braslau, Althouse, Scotti, Didur and "Pagliacci," Muzio, Caruso, Amato, Moranzoni; Saturday evening, "Aida," Rappold, Matzenauer, Sundelius and Kingston, Chalmers, Mardones, Papi.

At the Sunday night opera concert, January 20, John Powell, pianist, will play and several artists of the company will sing. Richard Hageman will direct the orchestra.

### Chicago Opera Repertoire

The Chicago Opera repertoire for the opening week of their season in New York will be: Tuesday evening, January 22, Fevrier's "Monna Vanna," with Mary Garden, Muratore, Baklanoff, Huberdeau. The work for Wednesday evening, January 23, will be: "The Jewels of the Madonna," with Rosa Raisa, Crimi, Rimini. On Thursday, January 24, "Thais" is to be presented, with Garden, Dalmores and Dufranne. "Isabeau" follows on Friday evening, January 25, with Raisa, Crimi and Rimini. On Saturday, January 26, there is to be a matinee performance of "Romeo and Juliet," with Genevieve Vix and Muratore. The New York premiere of Henry Hadley's "Azora" is scheduled for Saturday evening, January 26, with Anna Fitziu, Arthur Middleton, etc.

### Still Another Martinelli

There's a new tenor in New York, a rival of Giovanni Martinelli, and peculiarly enough, his name is Martinelli, too—Antonio Martinelli. He hasn't had the name very

## NEW CHORAL SOCIETY OF NEW YORK

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Carnegie Hall, Thursday, April 4, 1918

## VERDI'S REQUIEM

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Full Symphony Orchestra

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long, though, for, to be exact, he only arrived in New York and this world simultaneously on Sunday last, January 13, at the Dorilton, up on Broadway, where his papa, the well known Metropolitan tenor, and his mamma live. Young Antonio weighed ten pounds when the first high C of his voice was heard and both he and mamma are doing well. Besides Antonio, there is a little two year old girl named Benedetta at the Martinelli home; she, too, was born in New York, so both of them can be real Americans when they grow up if they wish to. Best wishes from the MUSICAL COURIER and all its readers, Signor e Signora!

### Newark Festival Artists

Plans for next spring's festival of the Newark (N. J.) Festival Association are progressing swiftly and steadily. Conductor C. Mortimer Wiske has secured a list of artists which is certain to please the most exacting audience. These include Geraldine Farrar, soprano; Giovanni Martinelli, tenor; Cecil Arden, contralto, and Clarence Whitehill, baritone, all of the Metropolitan Opera Company; Namara, soprano; Margaret Abbott, contralto; Theo Karle, tenor; Arthur Middleton, baritone, and Lucy Gates, soprano.

### Conference of Song Leaders

A conference of song leaders who are working in the training camps will be held in Washington under the auspices of the Commissions on Training Camp Activities of the War and Navy Departments, February 7 to 9. The purpose is to exchange experiences, discuss standards and to secure the official recognition of music as a military force, together with the legislation necessary for proper organization and an adequate appropriation for maintaining the work in the Army and Navy.

### Julia Claussen to Give Recital Here

Julia Claussen, prima donna mezzo-soprano, will give her first song recital of the season in Aeolian Hall on Friday afternoon, January 25. Mme. Claussen, who will be assisted by Nicolai Schnerer at the piano, will sing songs of Franck, Bemberg, Fauré, Tchaikowsky, Gretchaninoff, Arensky, Merikanto, Melartin, Peterson-Berger, Grieg, Weber, Liszt, MacDowell, MacFadyen, Kramer and Pierce.

### MAX ROSEN'S DEBUT

(Continued from page 5)

words (and they are worth re-quoting, for few composers had a literary gift like that of the Weimar master):

"The unhappy fate of the most unfortunate of poets had awakened the imagination of the two most powerful poetic geniuses of our time, Goethe and Byron; Goethe whose lot fell in the midst of the most brilliant prosperity. Byron whose advantages of birth and fortune were counterbalanced by such poignant physical sufferings. I will not deny that when I undertook the task of writing an overture to Goethe's drama, that I found myself more directly inspired by the reverent sympathy of Byron for the great man which he called forth than by the work of the German poet. Nevertheless, Byron, though he made us hear the groaning Tasso in prison, failed to add to the account of the deep griefs so nobly and eloquently expressed in his Lamentation, that of the Triumph, which awaited, by a tardy but glorious justice, the chivalrous author of 'Jerusalem Delivered.' I have wished to indicate this contrast even in the title of my work, and have desired to place in high relief the antithesis of the genius ill treated during his life, but radiant after his death with a light blinding his persecutors with its powerful rays. Tasso loved and suffered at Ferrara, he was avenged at Rome, his glory still lives in the popular songs of Venice. These three phases are inseparable from his immortal fame. To reproduce them in music I have first called up the great shade of the hero as he appears today haunting the lagoons of Venice; then I have secured a glimpse of his haughty and melancholy figure gliding athwart across the fetes of Ferrara where his masterpieces first saw the light; finally I followed him to Rome, the Eternal City, which tendered him his crown, glorifying in him the martyr and the poet."

### Debut of American Pianist

The Young Men's Symphony Orchestra, founded by the late Alfred Lincoln Seligman, announces the first subscription concert of its sixteenth season, at Aeolian Hall, Sunday afternoon, January 20. Arnold Volpe has been the musical director and conductor of the organization since its inception. A young American pianist, Helen Desmond, will make her first appearance in the Saint-Saëns concerto.

### Worcester Festival Announcement

In connection with the music festival which is to be given at Worcester, Mass., next autumn it is interesting to note that the Philadelphia Orchestra has been engaged. This will make their third appearance at the festival concerts of this organization, a fact which speaks conclusively for its popularity. Emma Roberts, Frances Nash and Arthur Hackett have also been engaged for this festival.

### Miniature Philharmonic to Present New Works

The Miniature Philharmonic, which met with great success at its first New York concert at Aeolian Hall, will give its second concert the latter part of February. Mr. Grunberg, the conductor, will present on that occasion new works never heard in this country before.

An all American program is planned for the third concert of The Miniature Philharmonic.

### Oscar Hammerstein Weathers Operation

Oscar Hammerstein was operated on Tuesday morning at the German Hospital, New York, in order to save his left leg, badly diseased, as a result of diabetes. Dr. Willy Meyer expects that Mr. Hammerstein will be able to leave the hospital in about two weeks.

### Annie Elizabeth Megerlin, Opus 1

Alfred Megerlin, concertmaster of the Philharmonic Orchestra, and Mrs. Megerlin welcomed the arrival during the holiday period of ten pound Annie Elizabeth Megerlin, who has been duly installed as "boss" of the Megerlin household.



DAVID HOCHSTEIN,

distinguished American violinist, now a sergeant in the United States Army camp at Yaphank, L. I., where he fulfills the duties of an assistant bandmaster. During the recent campaign for the relief of Jewish war sufferers, Mr. Hochstein gave a special concert in his home city, Rochester, N. Y., which resulted in a collection of over \$70,000.



## METROPOLITAN OPERA

(Continued from page 8.)

ful. As for the drama—that is past redemption. It would not make a moving picture show. Every scene could have been taken by time exposure. The dramatic action was almost as stationary as the scenery and far less attractive, for the painter and carpenter have done marvels for the setting of the piece. Seldom do so many of the audience find it necessary to catch unusually early trains and leave before the final curtain. Not a few of them were doubtless ready to exclaim with Hamlet: "Lis(z), lis(z)t, oh lis(z)t!"

Yet the musical public must feel the debt of gratitude it owes to the directors of the Metropolitan Opera House for producing this little known work, which is far and away above the merits of many a successful stage piece.

**"La Bohème," January 12 (Evening)**

Puccini's popular "La Bohème" was given its fourth presentation this season before a capacity audience, with Martinelli in the role of Rodolfo, and May Peterson as the unfortunate Mimi. Martinelli sang and acted Rodolfo in an impressive and exquisite style. May Peterson repeated her former success and demonstrated the thoroughness of her vocal art. A word of praise must be said for Helen Kanders, a new comer at the Metropolitan Opera House, who showed in her interpretation of the role of Musetta, that she has a charming voice and that she knows how to use it. Scotti acted the part of Marcello in his usual manner. Papi conducted admirably and brought forth all the beauty of Puccini's familiar score.

**Sunday Evening Concert, January 13**

Mischa Elman was the guest soloist of the evening, and there was a packed house in consequence. His principal number was the Lalo "Symphonie Espagnole." When Mischa Elman is in the rare form which he dis-

played Sunday evening, there is no finer fiddler in the world, and the present writer has never heard a better performance of Lalo's charming and effective work. Smaller pieces followed, and the numberless encores held the end of the concert back until nearly midnight. Sophie Braslau, contralto, sang the familiar aria from "Samson and Delilah" with an opulence of voice and a finish of style which made one wish to hear her on the same stage as the Biblical heroine. Later she sang songs. The applause which rewarded her was as loud and long as it was well deserved. The other soloist was Rafael Diez. His agreeable voice and excellent vocalism were displayed to advantage in a French aria—his French diction is admirable—and in a group of songs. Richard Hageman, leading the orchestra, displayed his wonted skill and earned an encore for himself and his men, something almost unprecedented at these concerts.

**"Francesca da Rimini," Monday, January 14**

Last Monday night's repetition of Zandonai's opera offered the public another chance to hear that very satisfactory artist, Frances Alda, one of the best sopranos the Metropolitan ever has counted in its roster. She is one who progresses constantly and there seems no limit to her possibilities in the lyric field. As usual, she was a vision of loveliness in the appealing role of Francesca. Giovanni Martinelli did his customary ardent and well considered singing as Paolo, and gave that figure grace and cavalierly distinction. Amato acted the outraged husband with force and conviction. Roberto Moranzoni's conducting stood out because of its incisive musical grasp, its rhythmic surety and its happy blending of orchestral song with vocal requirements.

**Motet Choral Society Concert**

One of the most interesting concerts given at Washington during the Christmas season was the one for the ben-

efit of the Red Cross Christmas Tree by the Motet Choral Society, under the direction of Otto Torney Simon, on Thursday afternoon, December 20th, at the Belasco Theatre. There was a motet by Gretchaninoff, folksongs and six Christmas choruses by Handel, Mendelssohn and Praetorius. Elizabeth Winston, pianist; George H. Wilson, accompanist, and members of the Marine Band, who were present through the courtesy of the Secretary of the Navy, assisted in making the program thoroughly enjoyable. The concert was under the patronage of Mrs. Woodrow Wilson, Mrs. Thomas Marshall, Mrs. Newton D. Baker, Mrs. Thomas W. Gregory, Mrs. Albert S. Burleson, Mrs. Joseph Daniels, Mrs. Franklin K. Lane, Mrs. David Houston and Miss Boardman, and was attended by President Wilson, the members of the Cabinet and their wives, as well as many others prominent in the musical and social life of the Capital.

**Rosalie Miller's Rare Request**

Rosalie Miller, the charming young American soprano, gave her annual recital at Jordan Hall, Boston, on Wednesday, January 9. As usual her work brought forth the coveted approval of the press and public, but another thing happened to strengthen the impression created. Immediately after her recital, which occurred in the afternoon, the local manager went to Miss Miller and informed her that a most unusual request had been made. It was this—Conductor Stephen Townsend, of the Choral Music Society of Boston, wanted to know whether Miss Miller would honor the society at the evening rehearsal by singing part of her program. Accordingly, Miss Miller graciously assented, and as a result was accorded the greatest ovation of her life by the 500 men and women who had gathered in Symphony Hall. Incidentally, the members pledged themselves to attend her next recital 500 strong.

**GRAND OPERA AT ROTARY DINNER****Milton Aborn Provides Splendid Musical Program**

The Rotary Club of New York has a dinner every month and every few months it has a ladies' night; but until Tuesday evening, January 8, it had never had a grand opera night. The special attraction of the evening drew out an unusually large number of Rotarians, who filled the big summer garden dining room on the tip top of the Hotel McAlpin, and enjoyed the good things which that hotel is accustomed to set before its guests.

When the discussion of the menu had been finished, W. H. Brady, president of the club, rose and introduced Leonard Liebbling, editor-in-chief of the *MUSICAL COURIER*, who made a short address on "The Operatic Offensive." Mr. Liebbling, speaking to an audience made up entirely of business men, devoted his remarks to questions affecting the commercial, utilitarian and practical sides of music. He pointed out also the special duty of the American public to support its native musicians at this time.

That Mr. Liebbling's address was thoroughly appreciated by the Rotarians and their ladies present, was evident from the prolonged applause which followed its conclusion.

William J. Witte, of the entertainment committee, then

invited the company into the ballroom of the hotel, where the evening's program took place. Rotarian Milton Aborn, of the Aborn Grand Opera Company, erstwhile of the Century Theatre, had prepared a truly excellent program for his fellow Rotarians.

The first part of it was as follows:

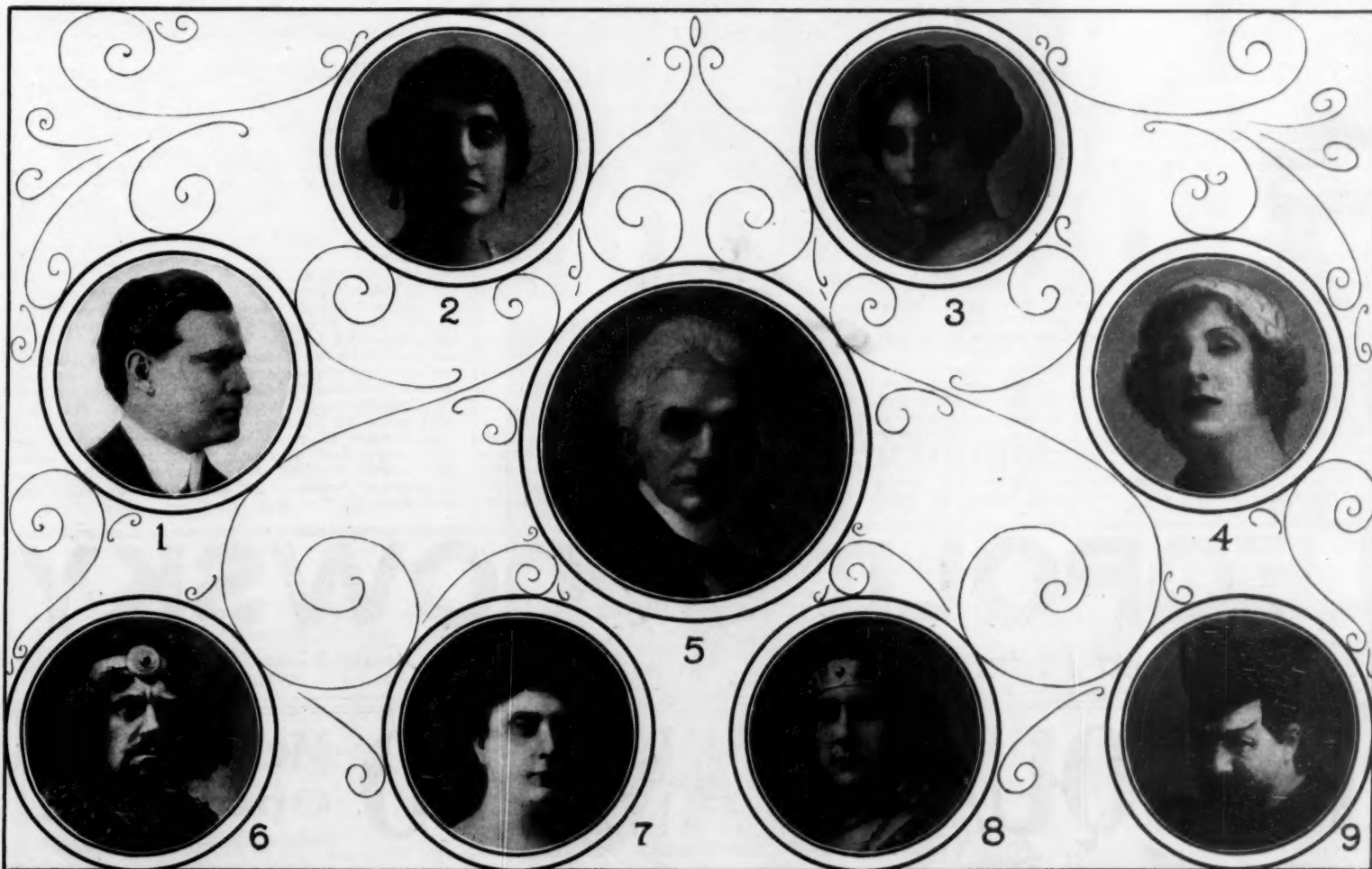
Bird Song—"Pagliacci".....	Leoncavallo
Frances Parker.....	
Group of Russian Songs.....	Arensky
Devora Nadworney.....	
"Voi lo sapete"—"Cavalleria Rusticana".....	Mascagni
Gladys Axman.....	
"Two Grenadiers".....	Schumann
Henry Weldon.....	
Mad Scene—"Lucia".....	Donizetti
Norma Bellini.....	
"O don fatale"—"Don Carlos".....	Verdi
Mary Jordan.....	

Several of the artists named above require no introduction to the readers of the *MUSICAL COURIER*. Mary Jordan, the splendid contralto, and Henry Weldon, bass, principals of the former Century Company, made one indeed regret that it had died a premature death. Gladys Axman was truly excellent in the familiar aria from "Cavalleria Rusticana." Frances Parker and Norma Bellini are both coloratura sopranos, and both possessed of attractive voices and considerable vocal ability. Mr. Aborn presented a young artist new to New York, Devora Nadwor-

ney, a Russian, who was heard in a group of songs in her native language, and proved to have a splendid contralto voice of unusual richness, besides the ability to sing and interpret.

After an intermission, during which the orchestra played the intermezzo from the "Jewels of the Madonna," the evening was concluded by a presentation of the Nile scene from Verdi's "Aida" done in costume. One realizes how limited the opera field in this country is when so thoroughly capable a soprano as Stapleton Murray, who sang the Aida, is without engagement. It was work which would be a credit to any stage. John Campbell, the tenor, as Rhadames, worthily seconded her, and their duet was splendidly effective. Frank Northrup, as Amonasro, and Devora Nadworney, Amneris, gave capable support. The conductors for the evening were Salvatore Avatale, Bethune Grigor and Willis Alling.

Each artist in the first part of the program was called upon for an encore, and there was tremendous and long continued applause after the operatic scene, evidence that the entire company had thoroughly enjoyed the most elaborate program ever offered to the Rotary Club. Milton Aborn is to be congratulated on the unique program which he presented for the benefit of his fellow members, and well deserved the hearty thanks which he universally received.



MILTON ABORN AND THE ARTISTS WHO MADE "GRAND OPERA NIGHT" A GREAT SUCCESS AT THE LADIES' NIGHT OF THE NEW YORK ROTARY CLUB, AT THE HOTEL McALPIN, TUESDAY EVENING, JANUARY 8.

(1) John Campbell, (2) Gladys Axman, (3) Norma Bellini (4) Frances Parker, (5) Milton Aborn, (6) Frank Northrup, (7) Mary Jordan, (8) Stapleton Murray, (9) Henry Weldon.

## CHRISTINE LANGENHAN FAVORS UNUSUAL PROGRAMS

Interpreter of Bohemian and Slavish Songs Expresses Her Views on Several Interesting Points

Bohemia! The name usually calls to mind thoughts of joyous living—perhaps, a certain sense of recklessness, which in many cases absolves whatever traces there might have been of poverty and suffering. Gaiety, however, as a rule, predominates over the more gloomy things, but in the songs of Bohemia, the atmosphere is almost the reverse.

"The Bohemian folksongs," explained Christine Langenhan, the distinguished interpretative singer, "are sadder than anything else. Perhaps this is due to the nature of the people themselves. A Bohemian, even when he is extremely happy, seems to be thoughtful and restrained. He is a person of intense sentimentality, much of which receives its expression through song. Hence, the explanation of the almost constant use of the minor key in these songs."

Mme. Langenhan should know whereof she spoke, inasmuch as she was born in Ager on the Austro-Bohemian border. There, as a child, she heard the quaint folksongs of the people, and became thoroughly familiar with their peculiar characteristics. Until she was well into her teens, she studied in her own country, eventually going to Germany to study at the advice of a well known operatic conductor who thought her talent much too fine to be confined to only her parents and friends.

### Travel Essential

"I studied for some time at Dresden, having made up my mind to make singing my lifework," she continued. "My first public appearance—you will be surprised—was not in church or at a concert, but in opera, at the Royal Opera House at Berlin, where I was engaged to sing a good many of the Wagnerian roles, in addition to doing Carmen. Immediately after, I toured through Europe in concert, between times studying in France and Italy. And that reminds me of one thing which I think is of the greatest importance to all concert singers. Travel! To be a competent interpreter of French, or any other songs, one must spend some period of his life in the country, mingling with the people and as it were, become saturated with the language, customs and fancies of the natives. Certainly the experience is clearly shown in the work of those singers who have enjoyed the advantages of having lived abroad. While I sing French songs, I do not feel that they are as successful as my Bohemian, Slav or American songs are, and German used to be. I say 'used to be' because, since the war, I have eliminated German numbers from all of my programs."

### A Singer's Duty

Mme. Langenhan came to America a short time ago, and made her debut in New York just last season. The critics and public alike found much to enjoy in her work, but it was her interesting and artistic interpretations of the songs of her own country that compelled immediate notice. As a member of one of the leading talking machine companies recently expressed it: "I do not call to mind any singer who sings that type of song so beautifully." Mme. Langenhan believes in making unusual programs. In order to do so, she spends several months previous to her recitals, looking about for old songs. "When I wanted to find some of the Bohemian folksongs," she said, "I went to one of the publishers in New York and asked for that type of song. To my amazement, the man told me that they had very few, as there was no demand for Bohemian

songs. Of course, I was secretly delighted! I believe that it is a singer's duty to give her public the best and most interesting numbers she can. Singers make a mistake in putting a song on their program simply because 'Mme. So and So' has used it with success. The question should be: 'Does it suit my voice'—never minding any one else. I contend, however, that the specialty singer does not always receive the immediate approbation of her audience. Whether the people are not used to specializing or need time to effect the change in taste, I do not know. But this I do feel, they gradually grow to appreciate the special programs. Later, they even look forward to the new



CHRISTINE LANGENHAN.

songs, their characteristics and how they compare with better known musical literature.

### Discusses American Composer

"Everything rests with opportunity and people must be given the chance to become familiar with the new and unfamiliar literature. It was a long time before the American composer got his opportunity to try for the laurels of the world, and I am sure every one, native and foreign born alike, is gratified at his growing success. The American songs have in them much to be admired, besides possessing a remarkable reflection of the writer's simple yet straight-forward characteristics. I find, quite naturally,

that the American songs are well liked throughout the country."

"Speaking of touring, how do you find the audiences?" asked the writer.

### New Yorkers Hard to Please

"I must admit the New York public is the hardest to please. No doubt this is due to their having an opportunity of hearing the world's greatest talent, which is centered here at the present time. In the smaller cities, where the crumbs are less, the people not so exacting and and take everything with great relish."

### Trip to Pacific Coast

In March, Mme. Langenhan will make her first trip to the Pacific coast to fulfill several engagements. And too, it may be the occasion of her re-entry to the operatic field, for she has had a very good offer to sing with one of the Coast Companies.

### Cheerfully "Doing Her Bit"

At the present time, Mme. Langenhan is spending all the time she can, between concerts, on repertoire. She is also doing her bit cheerfully, as are so many others, knitting and lending her voice for the war charities. Recently she sang at a Red Cross benefit at the Brooklyn Y. M. C. A., and was one of the artists who raised \$1,500 for the French Day Nursery at a concert given early this season at Delmonico's, New York. Equally as successful was the soprano's singing at Sokol Hall, New York, at the special Red Cross relief benefit for the Bohemians. Of no less importance is the fact that the audiences of the Humanitarian Cult Society have become very familiar with Mme. Langenhan's work, for she has appeared at several of the meetings held thus far this season; a tribute in itself, when one considers the variety of talent that is available.

### Fond of Sports

While being whizzed through Central Park and thence down Fifth avenue in the singer's finely appointed limousine, the writer learned that Mme. Langenhan was a most ardent devotee of outdoor exercise. Clear days one finds her galloping through Central Park on horseback, and in more severe weather she joins the ranks of the skaters on the lake in the park. Swimming, too, has its turn in the summer. And, perhaps, it is the singer's healthy indulgence in all of these sports that helps to make Christine Langenhan, the woman—so charming and beautiful.

### Buckhout Musicales

Mme. Buckhout sang songs by Christian Kriens, the composer played his own violin pieces and Eleanor Foster-Kriens played his piano pieces at a studio musicale given by Mme. Buckhout on January 2, at her salon, Central Park West, New York. This made a well balanced program of twenty numbers, which was enthusiastically received by a big crowd of interested hearers. Mme. Buckhout repeated these songs: "The Secret" and "Love in April" (dedicated to her), and "Hammock Song," "Nuages" and "Parmiles Oiseaux" (manuscript, first time), both for violin, were repeated by Mr. Kriens.

The eleventh musicale took place January 9, when works by Frederick W. Vanderpool were performed. Mme. Buckhout's "Composers' Musicales" are given every Wednesday at 4 o'clock.

Bryceson Trehearne's songs were heard at a previous Buckhout musicale, sung by Mme. Buckhout, who is solo soprano of Holy Trinity Church; Penelope Davies, contralto of Madison Avenue Baptist Church; John Campbell, tenor of the Marble Collegiate Church, and Harold Land, bass of St. Thomas' P. E. Church, all of Manhattan. Mme. Buckhout sang eight of the Trehearne songs, repeating "Voices of Spring," "Widow Bird," "Sigh No More" and "When We Two Parted," the last being dedicated to her. Miss Davies and Mr. Land each sang four songs, and Mr. Campbell three. Mr. Trehearne was at the piano, and his fine accompaniments and the interested attention of the audience spurred all to their best. In consequence, it was one of the especially successful affairs of the season.

On January 9, five groups of songs by Frederick Vanderpool made up a very interesting program. Besides Mme. Buckhout, the tenor, George Reimherr, and the baritone, Charles Granville, sang. The wide variety and singleness of the Vanderpool music pleased the audience. Mme. Buckhout sang three groups, and won such applause that she had to repeat "A Song for You" (dedicated to her), "Love and Roses," and "Ye Moanin' Mountains." Mr. Reimherr's singing is well known, various appearances in and near the metropolis having brought him into prominence, and Mr. Granville has an established reputation. The composer was at the piano.

On January 16, songs by various composers, Gladys Grove at the piano, were sung. All these songs are dedicated to Mme. Buckhout, whose acquaintance with the song composers of America is probably larger than that of any other singer.

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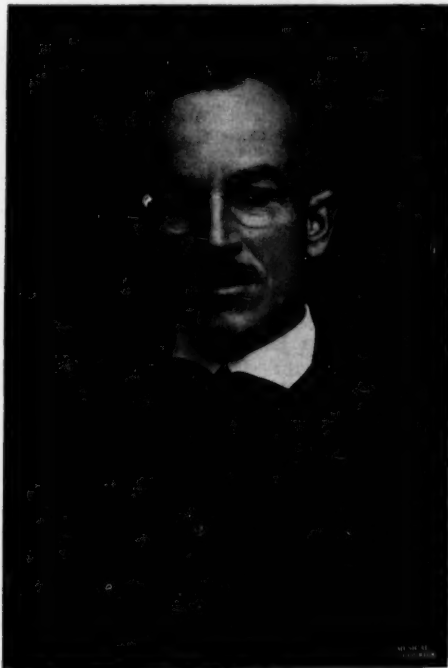
## WILLARD FLINT REVERSES A PROVERB

Eminent Basso and Vocal Instructor Representative of the Best in Music

Not always does the old Scriptural saying, "A prophet is not without honor save in his own country," prove to be a true one. Willard Flint, the well known bass singer and voice teacher is one of the notable exceptions. Receiving his entire musical education in Boston, he has surmounted the difficulties that invariably confront the "home product" and has become a recognized factor in what stands for the best in music.

Mr. Flint has had the distinction, unusual for a Boston singer, of being soloist with the Handel and Haydn Society, the oldest and one of the best choral societies in the country, ten times—four times in "The Messiah" and six in various other works. He has also appeared several times with the Cecilia Society and with the People's Choral Union. He is booked for the spring concert of the Cecilia Society, and but for a conflicting engagement would have sung the baritone role in Wolf-Ferrari's "La Vita Nuova" at the December concert, substituting for Mr. Middleton, who was ill.

Mr. Flint has acquired a considerable reputation as being the man who fills successfully emergency dates at short notice; in several instances the notice has been so short that he barely arrived in time and was obliged to appear



WILLARD FLINT.

The prominent Boston basso and vocal teacher, whose record for oratorio has been unsurpassed by any singer from that section.

in his street clothes. He has always made a point of acquainting himself with the works that are being given, so that, being prepared, short notice, or even the necessity of appearing without rehearsal, as he has done several times, has no terrors for him.

The "honor" conferred upon Mr. Flint has not been confined to Boston, but has extended to the Middle West and to the South, Canada and Nova Scotia, besides covering practically all the choral societies of any prominence throughout New England, where he has become a familiar figure because of his frequent reengagements.

Mr. Flint has been for many years one of the recognized successful voice teachers of Boston, and many prominent singers acknowledge their indebtedness to him for valuable assistance. William Gustafson, a promising young bass who recently has been forging rapidly to the front, but whose career has been interrupted by his country's call to arms, is a pupil of Mr. Flint's, and he has several others who are making rapid progress and are already winning public recognition by their excellent work.

Mr. Flint has been singing for twenty-five years, yet those who have followed his career say that he is, vocally and artistically, better than ever, which is certainly proof positive that he knows how it is done.

## Sittig Trio Charms Hoboken Audience

The Sittig Trio, assisted by Margarete Ober, contralto, gave a delightful concert at St. Matthew's Church, Hoboken, N. J., on Tuesday evening, January 8. The program opened with Handel's celebrated largo, which was beautifully played by the trio. The other numbers were an allegro in C minor, Beethoven; "In Elizabethan Days," A. W. Kramer; "Agnette and the Merman," Sandy, and "By the Brook," Boisdreffre.

Edgar Hans Sittig played the four movements of the cello sonata in D minor by Corelli, with beautiful tone and intelligent phrasing. Gretchen Sittig's solos were the allegro moderato and the adagio from Bruch's G minor violin concerto; "Romance," Debussy; "Obertass," Wieniawski, and a lullaby by Reger. Madame Ober's songs were very appropriate for the occasion, and consisted of Bach-Gounod's "Ave Maria," with violin obligato by Gretchen Sittig, Bizet's "Agnus Dei," with cello obligato, by Edgar Hans Sittig; "Schmerzen," Wagner; "Cradle song," Humperdinck, and Hummel's impressive "Halleluja."

The Sittig Trio commands a high place among chamber music organizations, and each member is a serious artist and excellent soloist. The trio will play for the soldiers at Camp Upton, L. I., on January 27.

## A Witherspoon Pupils' Musicales

Pupils from Herbert Witherspoon's studios were heard in an evening musicale at Leslie Hall, New York, Thursday evening, January 10. The program was announced as a "pupils' musicale; the delivery of each singer, however, suggested the professional artist in ease of technical production and freedom of manner and delivery. Splendid vocal production combined with naturally good voices made the program an altogether delightful one.

In the program attached will be seen the names of James Price, who is frequently heard in concert; Karl Formes, now on tour; Marie von Essen, who has appeared for three successive seasons at the Norfolk, Conn., festival.

Florence Hinkle Witherspoon, soprano, kindly favored the audience with two numbers—"Depuis le jour," from "Louise," Charpentier, and "Love's in My Heart," Woodman, sung in her own inimitable manner.

Mr. Witherspoon has set a high standard in this, the first of a series of pupils' musicales, one which will make the succeeding ones greatly to be anticipated.

The program: "Cade la Sera" (L. Mililotti), Edith J. Fish; "Denholm Dean" (Irene Wieniawska), "Ritournelle" (Chaminade), Mata Heineman; "Where'er You Walk" from "Semele," "Total Eclipse" (Handel), Vernon Williams; "O luce di quest'anima," from "Linda di Chamounix" (Donizetti), Zelma Fisher; "Deep River" (Burleigh), "Voce di Donna," from "Gioconda" (Ponchielli), Emma Schult; "Alleluja" (Mozart), "Villanelle" (Dell'Acqua), Myrtle G. Donnelly; "Sotto il ciel" (Sibella), prologue, "Pagliacci" (Leoncavallo), John Quine; "Chanson Norwegienne" (Fourdrain), "Regnava nel Silenzio" (Donizetti), Helen T. McCarthy; "Addio," from "La Bohème" (Puccini), Ethel H. Rea; "O Lisbona, alfin ti miro," from "Don Sebastiano" (Donizetti), Walter Greene; "Ritorna Vincitor," from "Aida" (Verdi), Isabel Richardson; "O don Fatale" (Verdi), Helen Donnelly; "Comfort ye," "Every Valley," from "The Messiah" (Handel), James Price; "Eri tu," from "Ballo in Maschera" (Verdi), Karl Formes; "J'ai pleuré en Réve" (Hue), Marie von Essen; duet, from "La Bohème," (Puccini), James Price, Karl Formes.

## San Carlo Opera in Spokane

The San Carlo Opera Company, Fortune Gallo, director, recently opened its run of four performances at the Auditorium, in Spokane, Wash., with a presentation of "Aida," which was praised most enthusiastically by the Spokesman

Review. That paper called the presentation a notable one, spoke of a tremendously large and tremendously enthusiastic audience, and said that the opera "went with the greatest smoothness and with absolute accuracy on the part of conductor, chorus and principals." Elizabeth Amsden sang the title role, but it was Manuel Salazar, who (according to the Spokesman-Review) became the great favorite of the audience from the moment that he sang "Celeste Aida," and he "brought down the house with perfect intonation, growing fervor and a soaring climax." The scenery and costumes were alluded to by the same paper as having been "brilliant and many hued. Curtain calls were frequent, and the unmistakable seal of approval was placed upon the performance by the most emphatic applause."

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## CONCERTS IN GREATER NEW YORK

### TUESDAY, JANUARY 8

#### Namara, Soprano

Quite the most intimate and charming song recital of the season was that of Namara, lyric soprano, which drew a large and warmly admiring audience to the Princess Theatre, New York, on Tuesday evening, January 8. The occasion marked Namara's return to the local concert field, a return most welcome.

Clad in a quaint dress of the early Victorian period, which made the singer look like a portrait by one of those English masters who painted only aristocracy, Namara rendered her first group, "Plaisir d'Amour" (Martini), "Jeunes fillettes" and "Chantons les amours de Jean" (Weckerlin), to harpsichord accompaniment, the instrument being loaned for the occasion by Henry Symonds. Other French songs included "La Columba" (Schindler), "L'Extase" and "L'Ombre des Arbres" (Debussy) and Fourdrain's "Papillon." Namara easily succeeded in conveying the delightful grace and beauty of these numbers, in which she showed intimate knowledge of the typical Gallic style, atmosphere and phrasing. The Schindler song was repeated, as were "Spleen" (Poldowsky), "I Am the Wind" (Gere) and "Neath the Stars" (Rudolph Ganz). The last named is a most fetching and yet most musically lyric.

The singer displayed at all times a voice of remarkable beauty, the upper notes of which revealed considerable sweetness and purity, that contrasted with the rich and even quality of her middle range. Each note had its own intelligent value, according to the singer's very finished interpretation, and these values were keenly perceived by her hearers. In addition to abundant temperament, Namara's delightful personality and ease of manner added greatly to the charm of the recital.

It was with much pleasure that the audience listened also to the assisting artist, Herman Sandby, cellist, whose agile technic and large, soulful tone were in grateful evidence in "Elegie" (Fauré), "Orientale" (Cui), "Musette" (Sibelius), "Roselil," "Danish Song" and "Hallig" (Norwegian dance), the latter two being from Sandby's gifted pen. They are rich in melodious and rhythmical attractiveness and were received with acclaim.

#### Humanitarian Cult

At the ninety-first meeting and concert of the Humanitarian Cult, Carnegie Hall, January 8, the first number given was an allegory, "The Millionaire and the Angel," by Averic S. Francis, sympathetically read by Miss Mannheim.

Cecil Arden, contralto of the Metropolitan Opera Company, sang "Che Faro senza Euridice" (Gluck), Branscombe's arrangement of "The Swan" (Saint-Saëns), and "La Morenita" (Buzzi-Peccia). The singer was in evident sympathy with the Gluck song, bringing to its interpretation much feeling and dramatic ability. "The Swan" also proved a happy medium for her voice, besides furnishing an interesting contrast with the charmingly Carmenesque "La Morenita." Mr. Buzzi-Peccia accompanied Miss Arden in his own song, as in all her numbers, providing sympathetic support. Two encores showed the audience's appreciation of Miss Arden's work.

Max Gegna, the cellist, was heard in one number. Both from the technical and the musical standpoint Mr. Gegna gave an excellent account of himself. He was obliged to grant an encore, playing the berceuse from "Jocelyn." Leo Rusotto accompanied Mr. Gegna.

Mollie Margolies, pianist, played a Spanish dance by Granados, "The Lark" (Glinka-Balakirew), and Liszt's twelfth rhapsody with style and charm. Addresses were made by Misha Annelbaum and Gustave Hartman.

#### Mme. Melba and Assisting Artists

Mme. Melba, assisted by Arthur Hackett, tenor; Stella Power, soprano, and Francis de Bourguignon, pianist, with Frank St. Leger as accompanist, gave an excellent recital on Tuesday evening, January 8, at the Brooklyn Institute of Arts and Sciences. Mme. Melba's selections included the "Jewel" song from "Faust," Arditi's waltz song, "Se Saran Rose," and numbers by Chausson, Debussy and Bernberg. Although the singer's voice has lost some of its freshness and flexibility, particularly in the upper tones, it retains much of its old time beauty and appeal, while her unimpaired technic won the admiration of the audience.

Recently, Mme. Melba has been appearing with a train of assisting artists. Stella Powers, her youthful protégé, who, like herself, comes from Australia, possesses a high soprano of rather small volume, but pleasing quality. She sang the aria, "Bel Raggio," from Rossini's "Semiramide." Arthur Hackett, the noted tenor, in spite of the handicap of a severe cold, sang two groups of songs in so charming a manner and with such art that the audience compelled him to add three encores. Completing the program were three piano solos by Mr. de Bourguignon.

### WEDNESDAY, JANUARY 9

#### Evening Mail Home Symphony

On Wednesday evening, January 9, the third of the Evening Mail Home symphony concerts of the present season was given at Carnegie Hall by the New York Philharmonic Orchestra, Josef Stransky, conductor. There can be no doubt as to the general appeal of these concerts; a

huge audience which filled practically every seat was more than enthusiastic in its applause, amply demonstrating the popularity of the series. Weber's overture to "Euryanthe," Smetana's "Vltava" ("The Moldau") and the fourth symphony of Tchaikowsky were the orchestral offerings of the evening. Especially fine was Conductor Stransky's reading of the Smetana composition with its rhythmic ebb and flow. The Tchaikowsky symphony never fails in its appeal, and played as it was on this occasion, there is small wonder the audience waxed enthusiastic. The only disturbing element was those rude people—or should they be called ignorant—who bustled out of the hall during the playing of the symphony, perforce causing a distraction which was most annoying to music lovers enjoying the work.

Maggie Teyte, the celebrated operatic soprano, and Sergeant David Hochstein, the well known violinist, were the soloists. In an aria from Massenet's "Thais," Miss Teyte again proved herself to be a singer who not only possesses a voice of inherent beauty, but also a thorough knowledge of its artistic possibilities, of which she took full advantage. Her interpretation was that of the artist who has a message to deliver and understands how to make that message a real and vital factor to her audience. Many were the recalls to which she responded before her hearers would permit her to leave.

Clad in the familiar khaki of the United States Army, Sergeant Hochstein gave an interpretation of the Mendelssohn concerto which for beauty of tone and of interpretation was entirely worthy of the ovation which the enthusiastic audience awarded him at its close. This violinist is an artist whose work is marked by unusual sincerity, and he never fails to make a potent appeal to his auditors.

### THURSDAY, JANUARY 10

#### New York Symphony; Claudia Muzio, Soloist

Last Thursday evening, January 10, Walter Damrosch led his orchestra through the not very complicated measures of Berlioz's "Harold in Italy," which is a symphony in form, but a suite in content. The work shows waning vitality and lives chiefly because of the fact that it has a novel viola obligato of colorful charm. Samuel Lifschey played that instrument very well on the occasion in question. The orchestra and conductor did all they could for "Harold" through the medium of correct execution and sympathetic reading. Ernest Bloch's "Three Jewish Poems" are good music, soundly conceived, melodiously carried out, and scored resourcefully and brilliantly. They are more modern than essentially "Jewish."

Claudia Muzio, garbed in exquisite taste, was artistic also in her singing. She put tremendous verve and splendid technical mastery into the difficult "Casta Diva" (from "Norma"), a true test of vocal art, and she imbued the "Depuis le Jour" (from "Louise") with warm feeling, poetical insight, and smooth phrasing and diction. The popular artist received a well deserved ovation.

The concert was repeated Sunday afternoon, January 13.

#### Boston Symphony Orchestra

Dr. Muck's program, Thursday evening, January 10, began with the Beethoven "Pastoral" symphony. If anybody but Beethoven had written the "Pastoral" symphony it would have disappeared from symphonic programs many years ago. Needless to say, it was beautifully played. Then followed the Handel concerto grosso in D minor, with Dr. Muck himself playing the piano. By the way, he got an extra round of applause when he came out and seated himself at the instrument. Evidently the audience, unfamiliar with Handelian traditions, had not expected him to do so. It may be said again that if anybody but Handel had written the concerto grosso it would have disappeared from symphonic programs many years ago. Needless to say, it was beautifully played. Nobody would be more surprised than Handel himself to hear the effect of it when performed with a concert grand piano and a string band of nearly sixty. Next came the Cherubini overture to "Anacréon." Needless to say, it was beautifully played. But why play a Cherubini overture today, when there have been so many better overtures written since 1803?

The program ended with three Ravel numbers, "Day-break," "Pantomime" and "Danse Générale," being the second suite drawn from the score of his ballet, "Daphnis et Chloé." Ravel makes remarks very similar to the utterances of Claude Debussy, but in a somewhat louder voice and with a choice of stronger words. The instrumentation, though strictly according to the Debussy idiom, is done with great cleverness. It is thoroughly interesting to hear, but regarded simply as music, has little significance when performed, as last evening, apart from the action which it illustrates and underlines. As for the "Danse Générale," it was very evident that Mr. Ravel is no stranger to the Rimsky-Korsakoff "Scheherazade." Needless to say, the intricate and virtuosic work was beautifully played.

The Saturday afternoon program was decidedly better than that of Thursday evening. It began with the fourth Tchaikowsky symphony, which, were it not for a rather weak final movement, would rank equally with the fifth and sixth symphonies. Needless to say, it was beautifully played, in fact, that expression does not begin to give one an idea of the marvelous orchestral virtuosity displayed.

The performance of the symphony was one of the high lights of the present musical season. There was a hurricane of applause after the scherzo, with its amazing exhibition of perfect pizzicato playing on the part of the whole string band, and again at the end, so that Dr. Muck was compelled to call twice upon his men to rise and acknowledge the approval of the audience. After this supreme beginning, the rest of the program seemed paler in hue. There came next the somewhat stodgy "Tragic" overture of Johannes Brahms, by no means as pleasant to hear as the so-called "Academic." Needless to say, it was beautifully played.

Then followed a horse, so to speak, of decidedly another color, Sibelius' "Swan of Tuonela." Needless to say, this warm and English-horny tone picture was beautifully played. And finally Strauss' "Death and Transfiguration," brought the concert to a close. How it has aged in the almost thirty years of its life. How little the dissonances disturb now! How like a dove does the orchestral lion rage! There are fewer finer pages in all Strauss than the final ones of this same tone poem. Needless to say, it was beautifully played.

### FRIDAY, JANUARY 11

#### Philharmonic Concert; Megerlin, Soloist

Alfred Megerlin, concertmaster, was the soloist at the Friday afternoon, January 11, concert of the Philharmonic Orchestra, Josef Stransky, conductor. He played the Saint-Saëns' concerto, No. 3, in B minor, op. 61, displaying excellent musicianship and easy, reposeful delivery. The andantino gave particular enjoyment. Mr. Megerlin proved himself a violinist of no mean ability and was favorably received.

Anton Bruckner's symphony, No. 5, in B flat, the "Tragic," seldom played here, opened the program. There was a personal interest in its reading, inasmuch as Mr. Stransky, who studied for two years with the composer, was the first to produce this symphony in Berlin. There is enough of Wagnerian influence and richness of orchestration to make an appeal despite the frequent arid stretches, and Mr. Stransky's clear and well defined reading throughout was approved by the big audience present.

Delius' "In a Summer Garden," first performed in New York by Mr. Stransky, impressionistic in tendency, and the Hungarian march from the "Damnation of Faust," completed a well chosen program.

#### Sascha Jacobsen, Violinist

Accompanied at the piano by Samuel Chotzinoff, Sascha Jacobsen, American violinist, strengthened the excellent impression made here in the last few seasons at his recital at Aeolian Hall, New York, on Friday evening, January 11. His program was well arranged to display the variety of style that characterizes his work, his admirable technic and skillful bowing revealing beauty of tone and poetic feeling. He responded to numerous encores.

His program contained several numbers of interest, including Lalo's symphony "Espagnole" and Reger's prelude and fugue for violin alone. The remaining numbers were the Nardini concerto in E minor, "En Bateau" (Debussy), canzonetta (Henriques), "Wiegeliend" (Juon), "Moto perpetuo" (C. Burleigh) and caprice "Espagnole" (Ketten-Loeffler).

### SATURDAY, JANUARY 12

#### Third Beethoven Society Musicale

Ursula Mellish, soprano; Joseph Mathieu, tenor, and Max Gegna, cellist, were the artists who appeared at the third musicale of the Beethoven Society (Mme. Frederick Taniri-Tagliavia, president), on Saturday afternoon, January 12, at the Plaza, New York.

Mr. Mathieu opened the program with a very stirring interpretation of "When the Boys Come Home" (Speaks), which aroused much applause, considering the small audience in attendance. He displayed a voice of agreeable quality in his other numbers, which included, "Jean," "As the Gloaming Shadows Creep," and "A Maid Sings Light" (MacDowell); "The Kerry Dance" (Malloy); "Plantation Love Song" (Deems Taylor) and "The Kilties March" (Murchison).

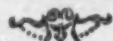
Mrs. Mellish was heard in "Tes Yeux" (Rabay), "Pendant le Bal" (Tchaikowsky), and "Les Regrets" (Godard) for her first group. She has a lovely voice of much sweetness and purity, and she brings considerable feeling into her singing. In her second group, "Was it in June?" by Louis Koemmenich, conductor of the Beethoven Choral Society, was the most favored. Next came Fay Foster's "One Golden Day."

Max Gegna displayed his excellent artistic qualities in several numbers, prominent among which were two movements from the Saint-Saëns cello concerto. Also the Popper "Polonaise de Concert," was exceedingly well liked.

#### New York Symphony for Children

Another concert was given last Saturday morning, January 12, at Aeolian Hall, in the commendable series being held for very young listeners, by the New York Symphony Society, with Walter Damrosch as conductor and explainer. He told his hearers, young and old (many of the latter were as much in need of information as the youngsters), about the nature and use of the brass instruments in the orchestra and his remarks were lucid and instructive with an occasional excursion into the intentionally humorous. The orchestra played as illustrations the "Aida" march, the nocturne from Mendelssohn's "Midsummer Night's Dream," the "Toreador" song from "Carmen," and Tchaikowsky's "March Slav." The audience enjoyed the pro-

DR. FERY



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ceedings hugely and applauded the leader and his men with unbridled enthusiasm.

#### Ossip Gabrilowitsch, Pianist

Ossip Gabrilowitsch gave his second recital of the season at Aeolian Hall on Saturday afternoon, January 12, before an audience that taxed the capacity of the hall, including several hundred seats on the stage. The size of the audience and its unlimited enthusiasm were both more than justified, for the Russian pianist has seldom been heard when more in the vein. His performances were poetic, inspirational and altogether unforgettable. The program was devoted to but two composers—Chopin and Schumann. The former was represented by two groups of shorter works, including the fantasia impromptu; the exquisite, if familiar, ballade in A flat, and selections from the etudes, nocturnes and mazurkas. Alternating with these groups were Schumann's fantasia in C major, op. 17, and sonata in G minor, op. 22, both of which were played with great beauty of tone, faultless technique and prevailing mastery of style. Encores were added after the first Chopin group and at the close of the program.

SUNDAY, JANUARY 13

#### Philharmonic Society; Anna Case, Soloist

The Philharmonic Society of New York, Josef Stransky, conductor, playing at the Brooklyn Academy of Music, Sunday afternoon, January 13, had a large and deeply interested audience. The program began with the "Rienzi" overture of Wagner. Anna Case, soprano of the Metropolitan Opera Company, the assisting artist for the afternoon, followed with a cavatina from "Der Freischütz," sung in English. Miss Case looked charming and was in good voice. The enthusiastic applause which greeted her both before and after each of her two numbers testified to the pleasure of the audience. The singer entered fully into the spirit of her numbers, the second being an aria, "Mon coeur ne peut changer," from Gounod's "Mireille," sung in French. In this the trills and the final sustained high note specially delighted the audience, and brought many recalls to the artist.

"The Swan of Tuonela" (Sibelius) and "Vltava" (Smetana) were the second and third orchestral numbers, forming a skillful bit of program planning. Sibelius' tone picture of the black river surrounding the Hades of Finnish mythology, the swan song given to a solo instrument in the woodwind, was but enhanced in beauty by contrast with the sunny picture of the Moldau which Smetana made of this river of his native land. The symphony which closed the program was the Rachmaninoff No. 2, in E minor, op. 27, to which Mr. Stransky gave a dignified and sympathetic interpretation. The audience was appreciative and generous in applause.

#### Bianca Randall, Soprano

On Sunday evening, January 13, the second concert in the series which Bianca Randall is giving at George M. Cohan's Theatre, proved to be a thoroughly enjoyable event. Judging from the enthusiasm with which the audience applauded Mme. Randall, her recital made a pronounced hit. She opened the program with "Yesterday and Today" (Spross), "Maman dites moi" (Old French arranged by Weckerlin), "Mary of Allendale" (Old English arranged by Hughes), "Phyllis is my only joy" (Whelpley) and the very popular "Bird of the Wilderness" of Horsman, which evoked much praise. Her second group consisted of Campbell-Tipton's "Spirit Flower," Pergolesi's "Se tu m'ami," Brockway's "The Old Maid Song," Bemberg's "Chant Hindou," Gilbert's "Bonnie Sweet Bessie" and May Hartmann's stirring "Somewhere in France," which pleased her audience particularly. As her operatic offering, Mme. Randall gave an aria (from Gluck's "Iphigenie") with excellent effect. Her other program numbers included three negro melodies by Hamilton Reynolds, "Jus' a little bunch o' clay," "The Judgment Day" and "Mammy's Song," this last being sung on this occasion for the first time; Mrs. Beach's "Ah, Love but a Day" and Harry M. Gilbert's "Spring Rapture." Mr. Gilbert also appeared on the program as an executant, playing Mme. Randall's accompaniments with much skill.

Assisting was Robert Braine who played four etudes of MacDowell and concert arabesques on motifs by Johann Strauss by Schulz-Evler. He proved to be a capable pianist, and the audience accorded him hearty welcome.

#### Greenwich Village Theatre Concert

The program for Sunday evening, January 13, at the Greenwich Village Theatre, brought the first appearance of a newly organized quartet, called the Russian String quartet, and made up of Natalie Boshko and Francis Goldenthal, violins; Mary Burrell, viola, and Sara Gurowitsch, cello. In a Haydn quartet and shorter numbers by Tchaikowsky and Boccherini, their playing was excellent and gave promise of unusually fine work for the future. Wilfred Glenn, bass, was the soloist. His rich, full, powerful bass voice and fine style in singing and interpretation were heartily appreciated by the audience. Frank Conway and Joseph Macaulay, of the theatre's regular company, gave a scene from Shakespeare. W. Franke Harling, musical director of the theatre, was in charge of the program and played the accompaniments most acceptably.

#### Société des Instruments Anciens

At the Théâtre du Vieux Colombier, Sunday afternoon, January 13, the Société des Instruments Anciens, Camille Saint-Saëns, president, entertained a good sized audience with a program of music ranging from the latter half of the seventeenth century to the first half of the nineteenth century period. The music of the quinton, played by Maurice Hewitt; the viole d'amour, Henry Casadesus; viole de gambe, Louis Hasselmann; basse de viole, Maurice Devilliers, and the clavessin, Regina Patorni, whether in ensemble or in solo offered a pleasant contrast to the more strenuous tonal combinations of much of the present day music. The quaint, dignified, one might almost say "tinkly" music, in captivating rhythms, very evidently gave much pleasure to the listeners.

The program, to which encores were added, follows: Petite Symphonie (Marais 1656-1728), Quatuor des Violes

et Clavecin; prelude, gavotte (J. S. Bach 1685-1750), sonatine (Scarlatti 1685-1757), Pour Clavecin, Régina Patorni; quartetto (W. Nicley 1773-1812), Quatuor des Violes; sonate (Ariosti 1680-1769), Pour Quinton, Maurice Hewitt; "Les Plaisirs Champêtres" (M. P. de Montclair 1666-1737), Quatuor des Violes et Clavecin.

The Société des Instruments Anciens is in America under the auspices of the French American Association for Musical Art.

#### Elizabeth Gutman, Soprano

The feature of Elizabeth Gutman's program was a group of Russian and Yiddish folksongs, which were enjoyed thoroughly by an audience that almost filled the Princess Theatre, New York, Sunday afternoon, January 13. The most popular of the Russian numbers was a humorous little song about a "red haired Grandad," called "Did rudi," which Miss Gutman charmingly interpreted. Another song of interest was "Ne brani menia, Radnaia" a gypsy lyric, which gave the soprano opportunity for a display of pronounced emotional powers.

Miss Gutman is a singer whose work is characterized by vocal skill and keen understanding, she has the ability to hold the attention of her hearers. Her voice is of sweet quality, clear, and sympathetic. "La Maison Grise" (Messenger), Les Feuilles sont Mortes" (Doret), Les Dames de St. Gervais" (Jacques-Daleroze), "Ostroin sick-iroi" (Gretchaninoff), and "The Angels Are Stooping" (Rudolph Ganz) were among the selections that gave striking pleasure.

MONDAY, JANUARY 14

#### Yolanda Méro, Pianist

Her second piano recital of this season (Aeolian Hall, Monday afternoon, January 14) again saw Mme. Yolanda Méro favored by a very large attendance of interested, understanding, and very appreciative listeners, and deservedly so, for she has demonstrated her right to be classed with the best of the keyboard exponents who regale the American public with elevated piano art. Not only in New York, but also throughout the length and breadth of this entire country, Mme. Méro has built up for herself a very large and faithful clientele, who have realized her steady artistic growth and her irresistible advance toward the top ranks of piano interpreters.

As recently, at Boston, where the reviewers showered paeans of praise on Mme. Méro's recital performance there, she displayed many remarkable phases of her abilities at her Monday concert here.

To begin with, she demonstrated her rare insight and authority as a Bach reader, and in the Saint-Saëns arrangement of the overture from the twenty-ninth church cantata by the mightiest master of them all, won her hearers by the directness, sincerity and dignity of her performance. Beethoven's E major sonata, op. 109, was another impressive rendering, musically eloquent, technically flawless—and by that is meant technique in the higher intellectual as well as in the mechanical sense.

Schumann's "Kreisleriana," those ever changing mood pictures, found Mme. Méro a resourceful medium for disclosing the poetry, longing, whimsicality and deep sentiment of the great German romanticist. She made every measure of the set of pieces a tonal and musical delight. There is no better test of a musician's fantasy and mental ripeness than the Schumann "Kreisleriana" series.

Liszt's F minor etude, a shimmering display of delicate tonal tracery and finger virtuosity, the Schubert-Liszt impromptu, G major, and Liszt's sixth rhapsody, ended the program with a happy blend of sentiment and bravura. No one excels Mme. Méro in her dashing versions of the Liszt rhapsodies, for she is a Hungarian by birth, and the languorousness, passion, and wild gaiety of the true Magyar music are her possession by inheritance. She was applauded to the echo and forced to add many encores.

#### Hartridge Whipp, Baritone

Hartridge Whipp, a robust baritone hailing from Oregon, but a singer with a thorough training that shows cosmopolitan experience, gave a vocal recital in Aeolian Hall, New York, on Monday evening, January 14, and proved himself an artist worthy of a position among the best singers now before the American public. His vocal range covered two entire octaves during the recital, from low G in Handel's aria, to high G on several occasions in other songs, and it is difficult to say whether the full, solid, bass like quality of his low notes or the ringing, rich, and musical quality of his high notes is the more admirable. He has breadth of style in passages requiring dignity and an amplitude of voice that makes the breadth effective. At the same time he can sing in a light and vivacious manner that was particularly suitable to humor. In a word, Hartridge Whipp is an artist who should have a large following in New York where the greatest singers are always welcome. Not the least meritorious accomplishment of this newcomer is his clear enunciation of his syllables. Every word he sang in English was understood, and his Italian and French appeared to be good. The program he presented was as follows: Recitative ("Julius Caesar") and aria ("Scipio"), by Handel; "Come raggio di sol," by Caldara; "O cessate di piangermi," by Scarlatti; "Che fiero costume," by Legrenzi; two arias from "Elijah," by Mendelssohn; four Hungarian folksongs by Korbay; "Vision Fugitive," by Massenet; "Remember Me When I Am Gone Away," by Bryceson Treharne; "The Young Warrior," by H. T. Burleigh; "Plantation Love Song," by Deems Taylor; "The Relief," by A. Walter Kramer; "The Devil's Love Song," by Hallett Gilbarte; and "Song of the Timber Trail." There were several recalls and extra numbers. Richard Hagman played the accompaniments admirably.

The following little story of the front trenches is contained in a letter from a British soldier serving in France: "The Saxons used to have a chap with them named Paul, who had a lovely voice and used to sing all the latest songs. He was easily heard in our front trenches, and his songs were enjoyed by our fellows as well as by the Germans. One day, when things were quiet, there were no songs to listen to, and one of our men called out to the Germans: 'Tell Paul to sing.' Back came the answer: 'You choked Paul yesterday.'"—London Musical News.

## Debut of MAX ROSEN American Violinist

With New York Philharmonic  
Orchestra, Jan. 12, 1918

New York Times—Jan. 13, 1918

## MAX ROSEN WILDLY CHEERED AT DEBUT

### Boy Violinist of the East Side, Educated in Europe, Delights Throng in Carnegie Hall.

Max Rosen, the violinist, whose romantic story since he was a boy in rags on New York's east side was known to many, still unaware how he had fulfilled the promise and justified the confidence of friends that sent him to Europe to begin a public career, walked out on the stage of Carnegie Hall last night to be greeted by one of the finest audiences ever assembled in that great concert room, a throng that filled extra chairs in every box, that overflowed in standees, and that only waited a sight of the young artist before it broke into applause and cheers.

Rosen appeared in the regular Saturday night program of the Philharmonic Society, a program opened with Brahms's Second Symphony, following which the young artist played Goldmark's concerto for violin in A minor, and at Leader Stransky's own suggestion, a second group, without orchestra, of solo pieces arranged by Leopold Auer, the Russian teacher of Elman, Zimbalist, Heifetz, and Rosen.

The young New Yorker had to turn and bow to his fellow players on the stage as well as to his audience, some of whom had last heard him as a child of twelve years at Cooper Union before he went to Petrograd. He is seventeen now, a manly fellow of graceful figure and quiet, simple dignity of bearing. His playing proved equally full of grace, of sensuous beauty, but of earnest, musicianly quality as well; he drew from his violin a tone of honeyed sweetness, fine-spun, delicate, floating on the orchestral mass like a song of triumph in a storm. In the concerto's slow movement he won the hushed crowd, which listened with rapt attention.

The applause that twice interrupted him before the close was of a heartfelt sort, as the performance itself was, for no exhibition of technical virtuosity could so have stirred those present. Rosen has a vigor of the bow arm, a sturdiness in all he does, that command attention; without the glassy, brittle left hand of too many stars, he played well in the different passage work of the finale and the solo cadenza. His double-stopping was good, rarely a rough tone, though whipped out at dazzling speed. But it was the song quality that won over all, and this was shown again in the little solos later, Auer's arrangement of a Chopin nocturne and of Paganini's caprice No. 24.

The crowd swept forward after the concert, even the galleries came down, and waited for a pair of encores, waited for more, too, until the hall lights were turned out on enthusiasts still shouting. Richard Epstein assisted at the piano in the added numbers, and the Philharmonic also gave in the later half of the concert Liszt's symphonic poem, "Tasso." It was a musical evening apart from the ordinary, a welcome home such as few American artists win in a lifetime, a tribute in which some other young violinists, without Rosen's great opportunity and without envy of him for that, heartily joined.

Excerpts from other New York  
papers will appear in Issues fol-  
lowing his First Recital at

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### Hazel Eden, of the Boston English Opera

When Hazel Eden was a very small child, her whole ambition in life was to be a boy when she grew up. Her favorite playmate was a boy, some eight or ten years older than she, and Miss Eden's sole desire was to be a boy like her playmate. All her standards were gauged by this boy's ideas, and she followed in his footsteps as closely as possible, even to the extent of not crying when she was hurt in the rough and ready games which they played.

Finally, becoming resigned to her fate as a girl, she then



HAZEL EDEN.  
Prima donna soprano of the Boston English Opera Company.

resolved, when she grew up, to be a beautiful woman. At times when her beauty might have been discussed by her elders, she listened with all ears and very faithfully carried out all the plans she had overheard. Her main trouble seemed to be that her nose turned up too much, and her determination to remedy this resulted in keeping one hand primly pressed down on her nose.

As years went on, and she became more seriously engaged with her music, these childhood ambitions and ideals gave way for the new ones in the world of music. Her first idol was the tenor in the first opera she had ever heard. She became an ardent admirer of this man and has never forgotten just what his beautiful voice and work have been to her. She never thought him a real human being or even ever hoped to see him, except as the hero in some operatic role.

Just now, she is singing opposite her first idol, Joseph Sheehan, and still holds that same admiration. That, indeed, must be a supreme victory and must offer encouragement for her to go on.

### National Opera Club Addressed by Saenger

The last meeting of the National Opera Club of America, Baroness Katharine Evans von Klenner, founder and president, held in the grand ballroom of the Waldorf-Astoria, New York, was addressed by Oscar Saenger, who as chairman of the special feature of the day, "American Grand Opera," gave an interesting address. He mentioned George Bristow's production of "Rip Van Winkle," before the Civil War; an English Ballad Opera Company, of 1815; the first performance of "Barber of Seville," under Garcia, about 1825; Danrosch's "Scarlet Letter," "Mona," "Cyrano," "Fairyland," "Natoma," "Canterbury Pilgrims," and, most recent of all, Hadley's "Azora," just produced in Chicago. He is looking for a genuine American opera, on a real American subject, when Americans will cease copying or modeling after Italian, French and German works. Mr. Saenger is an easy, graceful, distinct speaker, was full of his subject, and reached the climax of his lecture in the story of an evening spent with MacDowell, when he asked

the composer, "Where is your grand opera?" To this MacDowell replied, "I have one sketched, but where in the world would I get it produced?" Mr. Saenger called attention to the change which has come over operatic direction in America since then, stating that half of the opera forces were Americans, and that the big directors here were producing operas by Americans continually nowadays. This brought resounding applause. Following his talk, he introduced Miss Pasmore, soprano, and Mr. Hand, tenor, who sang excerpts from "Azora."

Claude Gotthelf was given special prominence on the program, playing piano pieces by Cadman and Chopin. The usual lecture was given by Havrah Hubbard on "Mona Vanna," with Gotthelf at the piano.

Guests of honor included Marcella Craft, Marcia van Dresser, and Albert Reiss, president of the Society of American Singers. Mme. von Klenner kept things moving promptly, with witty, wise and feeling words. It is a liberal education to listen to her comments, her introductions and her remarks on everything pertaining to the matter in hand.

Splendid flag decorations abounded, every box being draped with the national colors, which with the bust of Mme. von Klenner and the club banner made the ballroom exceedingly attractive.

### Fanning and Turpin Provide Camp Music

Cecil Fanning and H. P. Turpin were scheduled to open their series of Governor's Musicales at Dayton, Ohio, January 12, repeating the program at Columbus, Ohio, January 14, and on January 15, to give a recital, assisted by the local chorus, at the Baldwin-Wallace Conservatory of Music, Berea, Ohio. Messrs. Fanning and Turpin inau-

## HACKETT-GRAM

### NO. TWENTY-THREE

"Mr. Hackett has a rich, flexible voice—now resonant and powerful, now SOFT AS A LUTE'S... It was precisely this EMOTIONAL APPEAL that made the audience WARM to him so plainly."

New Bedford Evening Standard

Dec. 19, 1917

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gured this series of semi-private concerts to establish a fund to pay the expenses of those who go to Camp Sherman, Chillicothe, Ohio, to entertain the soldiers.

"We are giving bi-weekly concerts there," writes Mr. Fanning, "and thus far all who have given their services have paid their own expenses, but this did not seem fair to me, for the musician is called upon to give much more freely than the millionaire, so we hope to raise \$3,000 without coming before the general public to meet this matter. Governor J. M. Cox has loaned us his beautiful new house on the edge of Dayton, to use for our first concert, on the afternoon of January 12, and the participants in the program will consist of Cecil Fanning, accompanied by H. P. Turpin, Mrs. F. A. Seiberling, of Akron, contralto; and Marie Hertenstein, pianist. All are Ohio born musicians, and we are giving our services and paying our own expenses. On the afternoon of January 14, we will repeat this program at the Deshler Hotel, Columbus, and the ballroom for the occasion has been given us by the hotel manager. Governor and Mrs. Cox will occupy a box, Major General Glenn and staff, another, and the Mayor, another. In Columbus the Committee on Music, for Camp Sherman, Cecil Fanning, chairman; Carl Hoenig, vice-chairman; Mrs. H. H. McMahon, and Messrs. Barrington, Roberts and Gaines, is assisted by one hundred people prominent in business, musical and social circles. These musicales will be given later in Toledo, Akron, etc."

"Mrs. F. A. Seiberling, the contralto, who is assisting, is the wife of the president and founder of the Goodyear Rubber Company, and one of the most talented and influential women in Ohio. She is simple and unspoiled in manner and disposition and a singer of unusual ability with a

repertoire which might put many a singer of international repute to shame."

The local chapter of the Red Cross of Norfolk, Ohio, has donated an A. B. Chase concert grand piano to the Committee on Music for Camp Sherman, for use in the Red Cross Community Building, where concerts are given bi-weekly.

### Rapee Joins Rivoli-Rialto Musical Staff

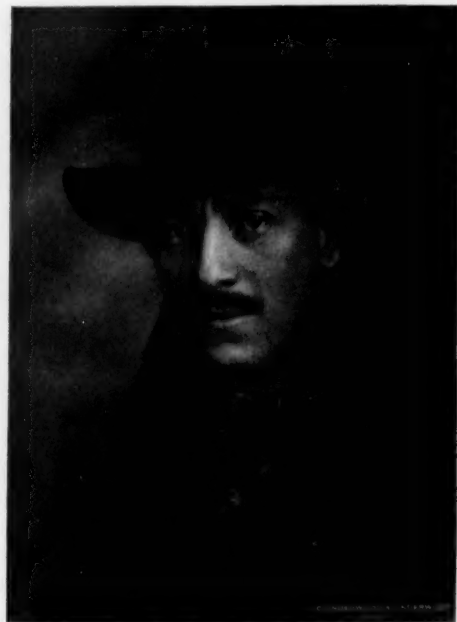
Erno Rapee has joined the musical staff of the Rivoli and the Rialto theatres, New York. Mr. Rothapfel engaged Mr. Rapee to alternate with Hugo Riesenfeld in conducting the orchestras of both his popular institutions. Dr. Riesenfeld assumes the title of musical director of the staff, with Mr. Rapee as conductor, and George M. Rubinstein and Nat W. Finston, assistant conductors.

Erno Rapee was born in Hungary a little over thirty years ago and took up his study of the piano at the age of four. Eventually he was accepted as a pupil by Emil Sauer, with whom he studied for two years in Vienna. He gave a piano recital before Queen Elizabeth of Hungary just a week previous to her tragic death in Switzerland when he was less than ten years old. His first important appearance as a conductor was with Ernest Schuch, at the Dresden Opera House.

Coming first to America to tour with Jules Falk, the violinist, Rapee also made a tour with Mme. Gills, and was with Henry W. Savage as conductor for some time. He took out his citizenship papers and from now on will assist in Mr. Rothapfel's work of creating a wide spread popular appreciation of all that is best in music.

### Dr. Lulek's New Management

Announcement has just been made by the Winton & Livingston, Inc., Concert Management of New York City, that they have secured Dr. Fery Lulek, the baritone, for a limited number of concert appearances to be given during the forthcoming season. It is understood that his management succeeded in making arrangements whereby it will be possible for this well known artist to appear in



DR. FERY LULEK,  
Baritone.

a specified number of concerts and still continue his valued connection with the Cincinnati Conservatory of Music, in Cincinnati, where Dr. Lulek has been rendering striking service in the vocal department for the past several years. Dr. Lulek is highly admired by those who have enjoyed his concert singing, and the announcement that he is to be heard more extensively in the concert field next season, should meet the approval of the best elements in the musical world, as heretofore Dr. Lulek has had to limit his public appearances to a few rare occasions. This season he will be heard as soloist with the Cincinnati Symphony Orchestra at several different times. Last week he sang with the St. Louis Orchestra at St. Louis.

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## FRIEDA HEMPEL ALLEGES ATTEMPT AT EXTORTION

Correspondent of a Western Music Paper Called to  
the District Attorney's Office

At the request of Frieda Hempel, soprano of the Metropolitan Opera Company, Assistant District Attorney McCrystal on January 11 issued an invitation to the man who, under the name of Joseph de Valdor, represents the Music News of Chicago in New York, to appear at his office on Tuesday of this week for examination.

It is alleged by Miss Hempel that de Valdor attempted to extort money from her for advertising in the paper which he represents, threatening to publish articles derogatory to Miss Hempel and to her art if she refused. The soprano refused, and she claims that defamatory articles appeared in a later issue of the publication. Miss Hempel thereupon made the complaint.

In commenting on the action which she has taken, Miss Hempel said:

"In prosecuting this case, I wish to make one point clear—I have no objection whatever to just criticism, but I do object to any one attempting to extort money from me to prevent malicious reviews.

"Every artist has at some time or other received unfavorable reviews, and there doubtless are times when such reviews are justified. No artist objects to just criticism. Critics, like artists, are human, and sometimes err in judgment; successful artists of all time, however, have recognized their indebtedness to the thorough musicians on the newspapers and magazines who have given them just and constructive criticism.

"But I think the time has come when artists should be freed from the attempt to extort money. Artists of established reputation are beyond the influence of such malicious reviews, but they should come to the help of thousands of minor artists who are building their careers and are unable to help themselves."

### Olive Nevin Booked for Western Tour

Olive Nevin, soprano, is booked for appearances in the West the latter part of January. Under the auspices of the Wellesley Club, she will sing at the Playhouse, Chicago, January 29; in recital in Milwaukee, January 30. There is to be an appearance in Glencoe, Ill., a private recital in Chicago and one in Evanston. The tour is incomplete at present, as other engagements are pending.

As usual, Ethelbert Nevin's songs will occupy conspicuous place on her program, and she will also introduce a group of Gena Branscombe's songs, which should be of particular interest, as the composer lived in Chicago for ten years.

John Doane and Cleveland Bohnet will be Miss Nevin's accompanists.

### Musical Cousin of Kaiser Dies

Mrs. von Kalow, reported to be a cousin of Emperor William of Germany, died in Seattle on January 1. She is said to have been the daughter of Prince Albert, of Prussia, and Countess Pauline von der Horst, who had been united in a morganatic marriage. She sang in opera in Europe and came to the United States in 1879, assuming the stage name of Mme. Verina. She gave singing lessons in several cities, but finally because of ill health went to Seattle, where she joined her daughter, Mrs. Mountain, by whom she is survived.

### Stracciari Preparing for New York

Riccardo Stracciari will make his last appearance in Chicago at the last performance of the season there in his famous representation of Rigoletto—the part in which he made his debut in this country.

Mr. Stracciari before coming to New York will take a week's rest at Lakewood, N. J., as the season in New York has been a very strenuous one for him, as well as Signora Stracciari, neither of them having lived in a northern

climate for some ten years. The recent blizzards and generally bad weather which Chicago has experienced prevented the baritone from taking his usual strenuous exercise which he requires, and he, therefore, decided that it would be best to go to a place like Lakewood, where he could recuperate and get himself into good shape for his New York appearances.

Stracciari already is booked for several important concert appearances in the spring and in the fall, and his manager, M. H. Hanson, reports that he has many inquiries from the West and Middle West for the services of the great baritone.

### News from Tamaki Miura in Havana

The following letter written in Tamaki Miura's quaint little manner was recently received from the singer, who is enjoying much success with the Bracale Opera Company in Havana.

The Editor, Musical Courier:

I wish you a Happy New Year. You will be glad for me, that I am having great success here in Havana, singing opera "Butterfly" in Bracale Opera Company.

I wish to send this beautiful spring weather to New York now. I am very home sick to New York, and looking forward to go back, but this season until March, I am going to stay in Cuba with Bracale Opera Company.

I came here for three performances in ten days, but the people like me so much, that they let me sing already five performances, full houses of "Butterfly." Maestro Polacco and Mr. Bracale are



TAMAKI MIURA,  
the Japanese prima donna.

very much satisfied on me. I am very glad. Next week I will have "Iris" performance and again "Butterfly" too.

The letters come here from New York very late. I feel longed, so that will you please send two Couriers each week, one for my husband, Dr. Miura, and one to me. I wish to show you very big crabs and lobsters, they are very nice and meats are very nice too.

Sincerely yours,

(Signed) TAMAKI MIURA.

Enclosed in the letter were a number of clippings from the Havana papers, extracts from which are the following:

Her voice is not voluminous, but of limpid purity. Contrary to expectations, she did not present an eccentric Cio Cio San, but a character of the most dignified art.—El Trionfo, December 21.

In the role of "Butterfly" she achieved great heights and established herself as a real personality of the stage.—La Nacion.

We must confess our surprise. Tamaki Miura sang perfectly in Italian, with clean emission, perfect intonation and in such fine Italian that one could not believe it was not her mother language. She has adapted herself marvelously to the conditions of the European theatre. Her presentation of the character gave evidence of her clear intellect.—La Noche.

"An authentic Cio Cio San" was the general exclamation after the victorious appearance of Tamaki Miura. It can only be described as a real triumph for her.—El Nacional.

Most admirable! Tamaki Miura is superior, in my judgment, even to Sada Yacco, the most famous of Japanese actresses, for she is most human and adds the greatest talent of tremendous histrionic ability.—La Discusion.

### Continued Success of Althouse at Metropolitan

With eleven appearances at the Metropolitan Opera House in the first six weeks of opera, Paul Althouse, the young American tenor, has jumped to a position of first importance at this great institution. One of his most recent triumphs was his first assumption of the role of Turiddu in "Cavalleria Rusticana," when the critics of the New York dailies praised him unanimously. For example, the Evening World said: "Paul Althouse was surprisingly good as Turiddu. He never sang better and his acting was virile and convincing." The Tribune echoed this verdict with these words: "Paul Althouse has done nothing so good either vocally or dramatically as his Turiddu."

## FREDERICK GUNSTER, TENOR

A Singer Whose Popularity Increases with Each Successive Engagement

Frederick Gunster, the American tenor, whose picture appears on the front cover of this issue of the MUSICAL COURIER, is proclaimed by the critics as one of the greatest additions to the singing ranks. Possessing a tenor voice of great charm and unusual range, consummate art and attractive personality, the young singer is rapidly gaining pre-eminence among concert singers.

Mr. Gunster's preparations for his career in concert, recital and oratorio have been thorough, embracing several years of study abroad, in Naples, Munich and London, besides his training under leading authorities in America. He speaks fluently several languages and has mastered the art of singing them intelligibly. The clarity of his diction has been the subject of wide comment upon all his appearances.

Being a singer of such unusual attainments, there is little wonder that he has leaped into instant favor with his audiences, and that his popularity increases with each successive engagement. Mr. Gunster is under the management of Haensel & Jones, Aeolian Hall, New York.



# GRETCHEN MORRIS DRAMATIC SOPRANO



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Newark Festival - - April 30, 1918  
New York Liederkrantz, December 2, 1917  
New York "Elijah," January 20, 1918  
Keene, N. H. - - January 24, 1918  
Orange, N. J. - - January 25, 1918  
Derby, Conn. - - February 4, 1918  
Englewood, N. J. - February 5, 1918  
Brooklyn, N. Y. - Verdi "Requiem"  
March 3, 1918

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
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"Our present and immediate task is to win the war, and nothing shall turn us aside from it until it is accomplished. Every power and resource we possess, whether of men, of money, or of materials, is being devoted, and will continue to be devoted, to that purpose until it is achieved."—From President Wilson's Message to Congress, December 4, 1917.

Composers of religious works for the operatic stage will save the management the trouble of asking the audience not to applaud if they will only make their sacred operas so dull that no one wishes to applaud.

The London Daily Mail recently stated that the estate of Tosti, the famous song writer who died in December, 1916, amounted to only £102, a trifle over \$500. The accuracy of these figures is very much to be doubted.

Under the heading "An Operatic Repetition," Tuesday's American spoke of "Giovanni Martinelli, the father of a second boy since Monday." It is understood that Mr. Martinelli is in danger of arrest for violation of the city speed ordinances.

The production of Liszt's "St. Elizabeth" at the Metropolitan has brought to light the history of the manuscript of the work. It was dedicated by the composer to Edward Remenyi, the famous Hungarian violinist, and the manuscript, with the autographed dedication, was presented by Liszt to Remenyi. Mrs. Remenyi loaned it to Sophie Menter, famous in her day as one of the most prominent Liszt pupils, who—unless she has died since the war began—still lives in retirement near Munich with a house full of cats. Sophie Menter loaned the manuscript, so she claims, to "a Russian Prince" and the Russian prince never returned it. Edward Remenyi's daughter is Mrs. Herwegh von Ende, of New York. The manuscript is presumably still in existence somewhere. Perhaps the new publicity given to the work through revival may lead to the rediscovery of the manuscript of which Mrs. von Ende would be extremely glad to regain possession.

From week to week this office receives many complaints from subscribers of delay in the receipt of the MUSICAL COURIER, and wishes to ask their indulgence. The delays are not due to the publishers, for the paper is printed promptly every week at the same time as in the past. They are caused simply by the unusual transportation conditions with which the post office has to contend, on account of the war. Uncle Sam's mail department does its best with papers, but they are of course subject to some delay caused by the disturbed conditions existing at present. The MUSICAL COURIER trusts that its readers will exercise patience whenever their paper arrives a day or two later than it should.

Over 2,000 union musicians met last Monday afternoon in New York in order to protest against the proposed closing of places of amusement in this city. A strong letter was drafted and addressed to Fuel Administrator Garfield, pointing out that the 6,500 members of the local union depend exclusively for their livelihood on places of amusement. A representative of the musicians went to Washington to hand the letter to Dr. Garfield.

When all the other New York and Chicago papers were asserting the contrary, the MUSICAL COURIER announced exclusively in its issue of January 10 that Mme. Galli-Curci would sing during the run of the Chicago Opera in New York. This paper, as usual, was in a position to get and publish the correct news. Mme. Galli-Curci's New York debut will be made January 28 in Meyerbeer's "Dinorah," which she has sung with big success in Chicago.

Ernest Bloch was represented at Symphony Society's concert in Carnegie Hall, New York, last Thursday afternoon, January 10, by "Three Jewish Poems," as he called his orchestral pieces. What the characteristics of Jewish are, Ernest Bloch may know. But it is doubtful if any one present at the concert would have said "This is Jewish music." It was simply good modern music of the kind that the latest harmonists and colorists produce. Every resource of the modern orchestra and all the combinations of notes, mellifluous and jarring, that have thus far been played in public were to be heard in this new score of Ernest Bloch, which were very warmly applauded.

This time Roumania has sent us a new young violinist, Max Rosen, and New York may claim a share in his success, for he spent most of his boyhood in this city. Rosen made his Carnegie Hall debut here last Saturday evening at a Philharmonic Society concert and there can be no question of his tumultuous reception on the part of the vast audience. The enthusiasm was justified for the youthful artist disclosed gifts of a pronounced kind, including a tone of exceptionally ingratiating quality. His modest demeanor and boyish unaffectedness added much to the attractiveness of his stage appearance and personality. Max Rosen is a notable addition to the ranks of the new violinists who have conquered the American public during the past few years and his art is of a kind that should assure him extensive hearings and warm recognition throughout this land.

A great deal has been said and written during the past few days regarding the salary Mme. Galli-Curci receives from the Chicago Opera. She has made her own statement on the subject, and it must be taken as final. It appears that she was misquoted in the dailies when they said last week that she sang for \$300 a night in 1916-17. The truth, as related by Mme. Galli-Curci, is that she went to Chicago on trial, as it were, for two performances at \$500 apiece. She had no arrangement that extended beyond the first ten days of the 1916 season. After the first demonstration of her sensational Chicago debut on November 18 of that year, she signed for six additional performances at \$2,000, or \$333 apiece. She needed the money, and therefore she took the small fee. Some weeks later she was offered more by another management, but preferred to remain loyal to Chicago. She signed a new contract with director Campanini for \$500 a performance, which remained her fee after the first eight performances in 1916. At the present time Mme. Galli-Curci's fee is reported to be \$1,000 per performance, and she is worth that and

much more, in view of the tremendous attendance which she draws at all her performances in Chicago.

Merrily the windings of the Oscar Hammerstein case proceed. The trustee in the Hammerstein bankruptcy action began an action last week in the United States Court against Oscar Hammerstein and Lyle D. Andrews in an effort to obtain for the benefit of creditors the costumes and scenery of numerous operas which are said to be stored in warehouses in Astoria, L. I., and Detroit, Mich. The value of the property is estimated by the trustee at more than \$25,000.

C. A. Ellis, manager of the Boston Symphony Orchestra, writes to the Philadelphia Ledger protesting against the attacks on Dr. Muck which have been made in that city. One paper said that "The Star Spangled Banner" was played in "jazz style," and Mr. Ellis remarks tellingly that "it would seem to be a sufficient commentary on this complaint to say that at the time one account stated that the anthem was played at a 'funeral pace' and another that it was 'raced through.'" The arrangement, it appears, was the same one used in New York, and written by Victor Herbert. Mr. Ellis insists again that Dr. Muck never refused to play "The Star Spangled Banner," and that "he is not and never was a Prussian. He is and has been for fifty years a citizen of the republic of Switzerland. The Department of Justice of the United States has stated that the Government has no ground to complain of his conduct. Such attacks as have been made upon him are based upon nothing but irresponsible gossip."

The coal situation may make it necessary to close theatres and concert halls in New York for three days in the week, or else compel them to end their entertainments before ten o'clock in the evening, a plan that would render it necessary to begin performances at seven. Actors, managers, musicians, and theatre lessees are protesting against the proposed move as working severe discomfort to the public and strong financial hardship to the entertainment industry. Also it is pointed out by the protestants that it is unfair to single New York out from the rest of the cities and that all or none of the communities should be placed under such restriction. When the MUSICAL COURIER went to press the New York and Washington coal administrators were conferring as to whether the question came under local or national jurisdiction. On all sides it is agreed, however, that theatres and music are necessary at this time to keep up the spirits of the people and to sustain their morale. Another potent argument presented to the administrators is that the taxes received from theatres and halls add to the war revenue of the Government and would shrink materially under the proposed ruling as to closure.

## HELPING AMERICAN COMPOSERS

Not long ago when the Boston Music Publishers' Association held a meeting in that city, the following resolution was adopted:

Whereas, it appears to the members of this association that music by American composers is not being given proper prominence and support by the daily press of the country in its review, and,

Whereas, the time now seems opportune, from a patriotic standpoint, to support everything American that is good, particularly the product of American artists and musicians. Now, therefore, be it

Resolved, that the attention of all interested be called to the situation with the end in view of fostering, promoting and giving prominence whenever possible to the works of American composers.

The B. M. P. A. discussed "American Music and Standards of Criticism," the latter part of that subject applying particularly to the attitude of critics of the daily press, who in some cities, particularly in the East, very seldom if ever have a good word to say about works by American composers. After thorough airing of the subject, the foregoing resolution was passed. The discussion was not on the basis of what constitutes an American composer, but the intention of the gathering was to emphasize to critics their duty toward the productions of American composers generally. Also, the decision of the association was not that all American composers should be favorably spoken of, whether they are good or bad, but that if they are good, there is no reason why critics should not say so. Very correctly, it seems to be the general idea of the association that if ever this nation is to begin really to appreciate American composers, this is the time to do it.



# VARIATIONS

By the Editor-in-Chief

## Telling the Whole Truth

In a rather bitter manner, the music critic of the New York Sun writes in his issue of January 13: "There is no singing so bad that it will not receive hearty applause in the Metropolitan Opera House and not necessarily by the claque. The descent in public taste in the last ten years has been something lamentable."

We do not agree with the first part of the Sun critic's paragraph. We were present at the Metropolitan not long ago when Riccardo Martin sang very badly in "Bohème" and the listeners not only failed to applaud heartily, but some of them even hissed and jeered audibly. It was not until an explanation was made from the stage, calling attention to Mr. Martin's handicap in the form of illness, that the listeners accepted his shortcomings without protest.

As to the lamentable descent in public taste in the last ten years, we would ask the Sun critic and some of his venerable colleagues what they have been doing here for thirty years or so? During that time they wrote musical criticisms, musical essays, musical books, and compiled program annotations and delivered lectures. Often they admitted over their own signatures that their mission was to educate public taste and to raise the standard of musical appreciation. Where was their weight, their influence?

From the Sun critic's latest confession we must infer that one of the following propositions is correct:

- 1.—The critics have been poor teachers.
- 2.—The critics have been good teachers, but the naughty public would not learn its lessons.
- 3.—The critics have been good teachers, but the public, in spite of trying hard to do so, could not understand their teachings.
- 4.—The critics had nothing to teach.
- 5.—The critics were not read by the public.
- 6.—The critics were read by the public, but not believed.
- 7.—The public is hopeless.
- 8.—There has been no descent in public taste, but the public taste has changed, while the critics have stood still.

We incline to the belief that the explanation lies in a composite made up of the elements in Nos. 1, 4, 5, 6, 8.

The Sun critic, not being in direct touch with the general public, no doubt refers to the readers of his columns. The MUSICAL COURIER finds no descent in taste on the part of its own clientele. This paper (now close to forty years old) and its readers have improved constantly and are continuing to do so.

## Elevating the Taste

In the New York Tribune of January 13 is a sample of the kind of musical writing which the Sun and Tribune critics put forth to elevate the taste of the musical public. Both of them have been hammering tooth and nail the Philharmonic Society and its conductor, and last Sunday the Tribune critic made Mr. Villard's resignation (as president of the organization) the basis for another savage attack and thinly veiled accusations of pro-Germanism.

The Tribune writer then goes off on a side issue and tackles also Richard Strauss. He roots and grunts and snarls at him in this fashion:

He (Strauss) displayed his respect for obligations, when, after permitting a firm of pianoforte manufacturers to pay the losses on his "Strauss festival" in New York and asking for an extra concert as a farewell, he sold his services to a rival dealer in pianofortes for an advertising concert and permitted it to be advertised before the other concert was given. He showed his mercenary bent when he said to Dr. William Mason that what he was after was money, that when he had what he considered enough he would not write another note. He disclosed his selfish attitude toward music and his votaries when he collected \$750 from the Boston Symphony Orchestra for directing a concert given for the benefit of its pension fund and putting on the programme for his wife to sing new songs for which he could compel the payment of royalties on the performance. He unblushingly bared his greed of gain when he compelled the managers of Germany and Austria to buy performing rights of operas that were dead in order to secure the privilege of producing "Der Rosenkavalier."

We do not see why Richard Strauss' business arrangements with piano houses should interest the Tribune critic, or why he sets himself up as a judge of how Strauss should or should not have advertised his concert. What have such matters to do with

the high mission of music criticism of which the Tribune critic likes to prate? And why does he delve into the counting house gossip of the piano trade?

Paderewski, whom the Tribune critic professes to admire for his pianism and his ethics, has had a picturesque connection with various piano firms, and if the Tribune critic knows the details he might publish them for the edification of his readers. If he does not know the details, let him ask the Steinway, Baldwin, Weber (Aeolian) and Erard houses.

Richard Wagner, on the occasion of one of his visits to Vienna, received the courtesy of the loan of a grand piano from the house of Bösendorfer. The instrument was placed in Wagner's rooms at his hotel. Before he left Vienna he sold the piano for cash and pocketed the money. That is no reason, however, why the trio of the Rhinemaidens is not beautiful music, or why the funeral march in "Götterdämmerung" has not overpowering majesty and might.

## Getting Nearer Home

We are curious to know whether the Tribune critic is able to say truthfully that neither he nor any of his colleagues ever received any money from piano firms in New York for literary or musical work.

Also we would like to know whether the Tribune critic and his colleagues ever received money or presents from artists, schools, orchestras, string quartets, choruses, whose performances they reviewed in the public prints? The money was received as payment for so-called "program notes" or other literary work. The transactions were legitimate and honest. Were they ethical? We leave that to the Tribune critic to answer.

We do not believe the Strauss remark to Dr. Mason. As the latter is dead, of course, no one can ask him. If Strauss were concerned with nothing but money making he never would have written against the popular taste, but always for it.

His procedure in the matter of shrewdly pressing managers to buy unprofitable works in order to secure profitable ones, he no doubt learned from Ricordi & Co., the Milan publishers, who long ago were far seeing enough to put the same plan into operation all over the world, and to install it for their benefit even at the Metropolitan Opera House. Let the Tribune critic tell his readers that whole story. It is very interesting.

Strauss was right to collect the \$750 from the Boston Symphony Orchestra, if that was his price for an appearance as conductor. The Boston Symphony also has its price and it is a high one. It has collected this price on its tours and in some of the smaller cities the payment was insisted upon—and rightly so—even though a large loss resulted to the local guarantors. Perhaps Paderewski, Kreisler, Farrar and Melba, when they appeared at the Boston pension concerts, did not receive any fee. Perhaps not. However, if they did not, they could well afford to donate their services, for they had been engaged very often by the orchestra and had received much money for such appearances. Strauss' single appearance was used as the lure with which to attract the public. There is no reason why he should have given his services free to a privately owned and privately endowed orchestra.

## Who Is a Patriot?

Our Tribune critic shows his cavalierly nature again when he writes (also under date of January 13):

We have seen voluminous proclamations of the fact that a couple of American violinists have gone into the service of their country in some sort of a clerical capacity, leaving a portion of the artistic field here open to the large contingent of foreign virtuosi who have sought refuge and emolument with us. But the loss to music of ten times their number would not offset that of the resignation of Richard Aldrich as musical critic of The Times newspaper in order to go to the help of our

Government in the struggle for democracy. Mr. Aldrich has sat in what musicians generally consider the "seat of the scornful" for many years, over twenty-five, we believe. For ten years he had been on the staff of The Times, to which he was regretfully yielded up by the critic of The Tribune, with whom he had labored as associate during the previous period. Mr. Aldrich was (we hope soon to be able again to say is) a critic of the old school. One who knew his art, and its literature, who loved and respected it and thought it worthy of serious and reverential treatment in a literary style commensurate with the dignity and beauty of the subject; a true artist, sincere, devoted, honest. There will be a void in the aristocratic circles of music until his return, which it is to be hoped will be soon, and with the proud consciousness in his soul of having fought as consistently and honorably for his ideals of patriotic duty as he always did for his ideals in art. And may he see a double victory!

The gratuitous slur on our young American violinists is nothing short of contemptible at a time like this. Not "a couple of American violinists," but almost a dozen well known ones, headed by such successful artists as Spalding, Macmillen, Stoessel, Macbeath, Hochstein, have entered Uncle Sam's service. They are not "in some sort of a clerical capacity," but are carrying out the orders of the Government in the line of work assigned to them.

The critic of the "old school," who "respected his art," did not hesitate to start the bitter personal attack on the Philharmonic and Stransky, and to be a persistent and well paid "program annotator" in his day.

As for the "aristocratic cricles of music," they are in the balconies and galleries of Carnegie Hall, Aeolian Hall and the Metropolitan. We doubt whether they noticed any void caused by Mr. Aldrich's absence.

Far be it from us to disparage Mr. Aldrich's patriotism, and we feel sure that he is not grateful to his Tribune friend for pointing out that while Mr. Aldrich is "going to the help of our Government in its struggle for democracy," a "couple of American violinists" have enlisted "in some sort of a clerical capacity."

## Consistency

Another of the old school of critics "roasted" Richard Strauss unmercifully for leading an orchestral concert in a department store (Wanamaker's) and later the same critic delivered musical lectures there—for money.

## Looking Ahead

Everything would be all right if only the young critics would not become old critics in time.

## Reversible Music

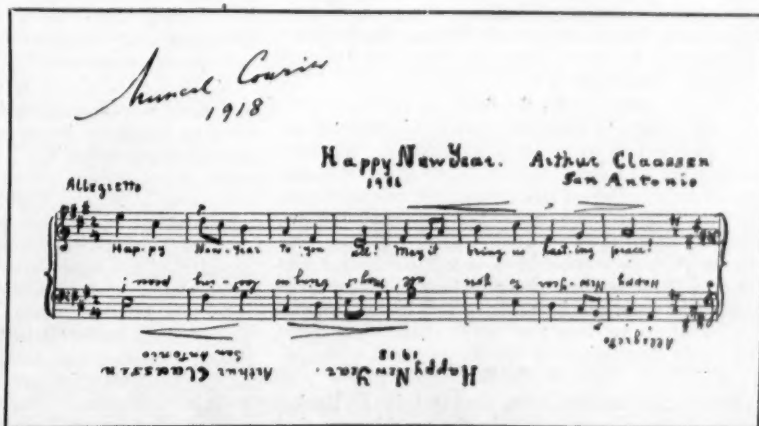
The cleverest of all the holiday greetings we received—and belated acknowledgment is made of them herewith—came from Arthur Claassen, of San Antonio, Tex., and is shown in the reproduction on this page.

## "The East and the West"

After a recent New York Symphony Orchestra concert, at which Ravel's ballet fragments from his "Daphnis and Chloe" were played, the Sun critic wrote (January 11): "Of the music Alfred Bruneau, himself an aggressive composer of some note, wrote in 1912: 'Harmonic and polyphonic anarchy here reign supreme.' In the minds of the younger generation of commentators this has stamped it as a work of genius."

It always affords impartial musical outsiders much quiet amusement when the two camps of music critics, the young and the old, fall out and begin to abuse each other. The worst insult the younger critics can think of, is to call their colleagues old, and the most bitter answer the aged gentry can imagine, is to refer to their tormentors as young.

The old and the young critics of music are like the East and the West in Rudyard Kipling's cele-





brated poem; they never shall or can meet. The reasons are obvious and will remain as long as hot blooded youth and sobered old age face each other.

Between the lively imagination of the former and the inflexible standards of the latter, lies the truth.

Unfortunately the old critics overestimate their own value and importance. They nearly always are destructive critics because they bar advance to everything that is new and are willing to grant existence only to that which has been generally accepted. We no longer need critics to repeat to us ad infinitum that Bach, Beethoven, Schubert, Chopin, Wagner, Brahms, etc., were great musicians. We need critics to interpret for us the intentions and creations of Scriabin, Ravel, Stravinsky, Satie, Schönberg, Ornstein, and the rest of the ultra moderns. By virtue of their instincts, training, tastes, and preferences, the older critics are unable to discover real value in these moderns, and they ridicule the younger critics for seeking to understand them.

Once in a while there develops an older critic who retains his youthful flexibility of mind and broadness of perspective. Boston, Chicago, San Francisco, Philadelphia, have such critics. New York, alas, has not. The sooner the stand-still or reactionary school of critics passes out, the better for the cause of music in general and for the cause of American music in particular.

#### German Names

The attached letter has been received from Arthur Herschmann, the well known American baritone, and needs no further comment except to say that Mr. Herschmann has been an enthusiastic and patriotic American for many years and not the camouflage kind of German-American produced by the war:

New York, January 10, 1918.

To the Editor of the Musical Courier:

Judge Ford of New York recently vetoed the petition of a man who desired to change his name because it suggested German origin and in his decision the judge stated that the action—to say the least—was unnecessary.

This judicial decision will doubtless interest many in the musical world since it stands for the American ideal to judge by acts only and not by semblance.

Indeed, these noted Americans who are prominent today in the affairs of the country have not found it necessary to change their names:

Brigadier General KUHN  
General SIEBERT  
General GOETHALS  
Professor STIEGLITZ, the chemist  
MAX TOLTZ, the engineer  
Mr. SCHIFF, the banker  
ADOLPH OCHS, the editor  
and countless others.

"By their deeds shall ye know them."

Sincerely yours,  
ARTHUR HERSCHMANN.

#### Variationettes

Not long ago we said in this place that there are only a few entertaining critics. Along comes "A Line o' Type or Two" (Chicago Tribune) with this: HERE IS A MUSIC CRITIC THAT EDITOR LIEBLING OVERLOOKED

(From the Richmond, Ind., Item.)

Miss Kolp showed herself possessed, in this presentation, of artistic appreciation of the composer's genius, Beethoven embodying in himself the most comprehensive and inclusive elements of musical art, it is thought by some students of music, of any modern composer. Miss Kolp presented this number with exquisite sense of the subtleties of Beethoven whose music possesses a profound melancholy appeal as well as poetic conceptions of a superlative order.

Pearson's Magazine for February tells us that a Verdi Club has been founded here "to champion the cause of Giuseppe Verdi." It remains now for the painters to start a Raphael Club to convince the world that the neglected Raphael is a great picture maker; and for the writers to form a Shakespeare Club in order to secure fame for obscure and underestimated Shakespeare.

Many years ago when we were a cub reporter we were assigned to interview a great tenor. We tried for one hour to get him to talk about himself, but instead he insisted on talking about composers, particularly Richard Wagner. We waxed impatient, poco á poco, until we realized suddenly that we were getting the best possible kind of a "story." He was the only tenor we ever have met—with one exception—who could not be made to talk about himself. We never forgot him and never shall. His name is Jean de Reszke.

Enrico Scognamiglio, who, next to John D. Rockefeller, is the richest 'cellist in the world, says that

most of the modern grand operas remind him of the preliminary practice sketches which painters make before they begin their picture. It is a good comparison, as "Lodoletta" proved again last week.

If a Bruckner symphony were to be underlaid with a singing text, the result would be a fairish Wagner opera. On the other hand, when the text is removed from a Wagner opera, what is left does not sound anything like a Bruckner symphony.

"Music is its own reward," writes a famous opera singer. Yes, but it is not exactly a punishment to receive, beside, \$2,500 or so per night as a fee.

The greatest honor of all the great honors Isadora Duncan has achieved during her career, fell to her lot very recently in San Francisco when Harold Bauer partnered her in a joint public recital and played Chopin on the piano while she gave terpsichorean interpretations of the music and the player's conceptions. Our San Francisco correspondent reports that the pianism rose artistically above the dancing, a condition easy enough to understand.

We are bounding along toward the close of the musical season and everything would be serene did we not catch ourself worrying over the prospect of facing those inescapable Easter carols.

LEONARD LIEBLING.

#### JERUSALEM IN MUSIC

Jerusalem has been the subject of many an oratorio and opera book. The antiquity of the city and its eventful history are enough in themselves to furnish a thousand plots even if Christians by the million throughout the world did not believe that at this place were revelations of the supernatural and many miracles nineteen hundred years ago. The history of Jerusalem before the period dating from the birth of Christ has been well explored by the book makers of musical works.

In fact if Jerusalem, Palestine and the doings of the ancient Jews, before and during the time of Christ, were to be taken away from oratorios there would be precious little left. In Handel's "Israel in Egypt" we are told what is going to happen to the Canaanites when the Israelites get at them. That is all the reference to Palestine there is in this very early part of Jewish history. In other works of Handel, however, Jerusalem is more conspicuous. "The Messiah," for instance, belongs entirely to the parts of Palestine that lie round about Jerusalem. "Judas Maccabæus" is full of the desirability of Judea as a place of residence. The period of the Babylonian captivity is distinguished by a longing for native land, the songs of which the captives could not sing and they hung their harps on the willows. Bach's "St. Matthew" and "St. John" are full of Jerusalem. So are Graun's "Death of Jesus" and Beethoven's "Mount of Olives." Mendelssohn's "St. Paul" is nothing but Jerusalem and Palestine from cover to cover. Then there are the Christmas oratorios, of which the most important is by Bach. These necessarily center around Bethlehem near Jerusalem.

Stainer's "Crucifixion," "The Seven Last Words of Christ," by Haydn, and another setting by Dubois, Massenet's "Mary Magdelene," are all concerned with events in Palestine. "The Crusaders," by Gade, and other crusader cantatas and opera, deal with attempts to free Jerusalem from the infidel Turk and bring it again under the control of Christian nations. Grétry wrote an opera once famous on the deeds of the redoubtable "Richard Cœur de Lion," the English king who almost captured the city of his hopes, 822 years before the descendants of his fellow countrymen finally took it.

No doubt the deeds of the last few months will find their way into opera in due time. We do not pose as prophets, however. That profession was more in vogue in ancient Jerusalem. Let us consider some of the operas. Verdi is the most eminent of the operatic composers who have gone to Jerusalem on the wings of song. His "I Lombardi alla prima crociata," otherwise "Jerusalem," is not the most popular of his many works. A German composer by the name of J. G. Conradi wrote an opera more than two hundred years ago which, according to Towers, was called "Die Versteherung Jerusalem." About a century ago another German by the name of T. M. Eberwein wrote an opera named "Das befreite Jerusalem." Then Philippe, duc d'Orleans, a royal amateur, paid his tributes to the city by call-

ing his opera "La Jérusalem délivrée." Near the year 1700 a certain G. K. Schuermann wrote his "Das eroberte Jerusalem oder Armida und Rinaldo." That substantially labeled opera also passed away and Jerusalem for a time was free from captures on the stage.

A modern French composer of Hebraic extraction, Saint-Saëns, has turned to the early history of his remote ancestors for the story of his greatest opera, "Samson et Delila." This work hardly concerns Jerusalem, however, though Samson took a good deal of exercise in and about Palestine. The most modern of all Jerusalem stories is the play of "Salome," by Oscar Wilde, with music by Richard Strauss. During the past three years Jerusalem has been anything but "golden with milk and honey blest." The Jerusalem referred to in songs and hymns, however, is not the ancient city of Palestine, but a spiritual resort for the upright and the pure in heart.

#### O. H. KAHN ON OPERA WAR

It is reported by the New York World that Otto H. Kahn on a visit to Chicago last week said the following while in that city:

Experience has shown that no city can maintain two companies simultaneously at grand opera prices. The result is bound to be financial loss, or, in other words, economic waste. Moreover, the resulting competition tends to raise the salaries of artists and to that extent militates against placing opera on an economically sound basis.

I believe in competition, provided it results in advantage to the public, but it must be borne in mind that even in an art undertaking, the tests of its answering to a popular demand and of the efficiency of its conduct is whether it can establish or come somewhere near establishing a financial equilibrium.

For this reason I believe it would have been better if the Chicago company had gone to New York before the Metropolitan season, say October 15, when it would have had the field to itself for a month. New York will be friendly and hospitable.

The music critic of the New York Sun praises himself and several of his older colleagues for upholding the dignity of music reviewing and refusing to make it serve propaganda for opera singers and virtuosi. As a matter of fact, no music criticism has been so tainted by propaganda of a purely personal, political, and often vicious and harmful kind, as that of the older music critics of New York City. It is not necessary to go into all the details of the various incidents. They were all published in these columns and MUSICAL COURIER readers have no illusions as to the disinterestedness and fairness of the gentlemen in question. Regarding their self-admitted dignity, it is necessary only to peruse our "What the Jury Thinks" department each week, in order to realize the utter ridiculousness of critics who contradict one another daily not only in questions of taste and esthetics but also in matters of fact. What dignity is there in three venerable reviewers who say, respectively (as happened recently), that at a certain occasion a vocalist sang sharp, flat, and with perfect intonation? Critics who take themselves seriously are sad spectacles in these rapidly moving days so filled with the contemplation of matters that affect the human race momentarily. Within living memory, our older New York critics have been wrong in their estimates of Wagner, Mendelssohn, Raff, Goldmark, Meyerbeer, Puccini, Strauss, Debussy, Rubinstein, Liszt, and others. The only dignified and correct critic is the public.

Frieda Hempel's complaint and allegations to the District Attorney of this city that the local representative of Music News, a Chicago monthly, had attempted to extort money from her for advertising, under threats of defaming her in his paper, and her further allegation that she refused to pay the money and that the articles in question were published later, is a matter that should not arouse prejudice against Music News. Oftentimes the advertising solicitors of newspapers make representations on their own authority and without the knowledge (and certainly without the consent) of the owners, publishers, managers, and editors of such papers. It is the duty of a newspaper, and one always performed cheerfully, to discharge summarily any advertising solicitor on its staff who uses illegitimate methods, and it is the duty of anyone and everyone who is approached by such solicitors to report them without delay to the heads of the papers they represent. Mr. Watts, owner and editor of Music News, has a clean record and his publication also. We feel certain that he knew nothing of the doings of his representative here, if such doings are proved to be in accord with the allegations of Mme. Hempel.



## THE BYSTANDER

Word from the Front—Faust, De Koven and Other Americans

The dirty, ragged little piece of paper which is so accurately depicted in The Bystander's column this week, with the kind assistance of the camera, might have been muddled and torn out in my back yard or in yours, but as a matter of fact it wasn't. Its decidedly venerable and mildewed appearance was acquired "somewhere in France" and the bit of paper has had quite a history—though unfortunately most of it is unknown. It was born in New York on September 20, 1917, and sent out into the cold, cold world two days later as part of the September 22 issue of the MUSICAL COURIER. Just how, where, and why it wandered about between that date and the time it was discovered lying in the mud at the side of one of the



"A SCRAP OF PAPER" FROM "SOMEWHERE IN FRANCE."

great French military roads is an impenetrable mystery; but one day late in November, Noel Sullivan, of San Francisco, member of the American Ambulance Corps, riding back to quarters in the nearby village after a day of work transporting the wounded, was astonished to see something that looked like a familiar face staring up at him from the mud. He got down and picked up the scrap of paper and there, sure enough, were two old friends, Elizabeth Wood and a bit of the MUSICAL COURIER. So he sent the scrap of paper back to Miss Wood and she showed it to me and I borrowed it to put in my column, for Noel Sullivan is an old acquaintance from Paris in the days just before the war, when he was working there on the development of the fine bass voice which he owns. It was the first I had learned of him since the spring of 1914. Good luck, Brother Sullivan!

And speaking of Noel Sullivan, I am reminded of the only time I ever sung in opera. His teacher was accustomed from time to time to take a group of pupils, with

one or two professionals in support, to one of the provincial cities not far from Paris for a week-end, and to give an opera in the local theatre on Sunday, just for the sake of the experience it gave the pupils. On the particular party that went out to Auxerre, with its famous old cathedral, Sullivan was not along, but I think Marie Tiffany, of the Metropolitan, who was studying with the same master, will remember it. She was Marthe in the "Faust" which was our choice for the occasion. I didn't sing one of the principal roles, I admit. In fact, if you had sat in the audience, you wouldn't have known I was in the cast. But then, one must do everything to help out one's friends, and, as there was no chorus along, I lent my so-called voice (it used to be first tenor in the days of the high school glee club) to the chorus of peasants behind the scene in the first scene—that sweet bit in 6/8, A major, if I remember right. Heaven knows what the French text is, but it was one of the choruses that we used to sing way back in grammar school days, when my voice was still soprano, and the first line of English words still stick in my memory:

"Pretty village maiden, art thou sleeping now?"

As I say, I didn't have a prominent part in that Auxerre performance of "Faust," but I was in good company in the chorus of peasants. You remember Faust and Mephistopheles have that whole first scene to themselves, so the "peasants" were made up of myself, the only real chorus man, Maitre von Steege, the singing master who brought us all out, and Marguerite, Siebel, Marthe, Valentine, and Wagner, all in costume and none too proud to lend a friendly voice in the emergency.

My dear Reginald de Koven: I saw you at one of those combination picture and vaudeville theatres the other evening up in the fastnesses of Harlem. You don't know, perhaps that you were there, but you were, and on the stage, too. In between the pictures there was a very melodramatic sketch. Poor widow with mortgaged house; Christmas Day; foreclosure due to arrive December 26; two hungry thieves drop into widow's humble kitchen; she feeds them, watering the oatmeal with tears due to the foreclosure; exit widow; enter rich mortgagee, with warning of tomorrow's foreclosure; thieves trample on rich mortgagee and relieve him of more than enough money to stave off the foreclosure; exit rich mortgagee, by the window; re-enter widow; thieves present her with the money; widow, "Who are my dear benefactors?" First thief, camouflaging after a moment's thought, "I am Joe Choyinski"—(shades of the once great pugilist!); second thief, also after a moment's thought, "I am—Reginald de Koven!"

Fact, dear Mr. de Koven, that's exactly what he said, so there you are with fame thrust quite unwittingly upon you once more; but it's all right, for the hero-rascal, adopting the principle of "Noblesse oblige," decides to live up to the name he has adopted, does so, and becomes the fine fellow that the good widow with the about-to-be-foreclosed mortgage believes him to be. Slow curtain.

The other day, in a street car, The Bystander chanced to meet Leila Holterhoff, the blind soprano, and there was talk of music. "Indeed," said Miss Holterhoff, "I am very much interested in American music and American compositions, but when they get to be American, I draw the line." There's a deal in that.

BYRON HAGEL.

## WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

## Namara (Song Recital)

**American**  
Rarely has her voice sounded so mellow and so rich in the middle register, and rarely have her high tones combined in so marked a degree clarity and sweetness of timbre.

**American**  
(See above)

**Evening Mail**  
She has at last found out how to open her mouth and let her really splendid tones pour out freely.

**Globe**  
Namara also sang and in a voice dowered with the freshness and the strength of youth.

**World**  
Mr. Sandby played admirably.

**Evening Post**  
Mr. Sandby played pieces of his own in a charming fashion.

**Tribune**  
The Irish tenor was in excellent voice.

**Evening Sun**  
His voice was in splendid trim.

**Tribune**  
In D'Indy's splendid "Istar" variations they (the orchestra) achieved the tonal eloquence and the polyphonic clearness.

**"Thais" (Metropolitan)**  
Apart from this rather brusque exposure of charm usually concealed from view, Geraldine Farrar's portrayal differed in no essentials from that of February 16, 1917, when she appeared for the first time in the role.

**Evening World**  
Her acting lacked spontaneity.

**World**  
Mme. Namara has sung better than she did yesterday.

**Tribune**  
In the higher notes, she seemed quite unable to restrain a certain shrillness.

**Herald**  
She was not at her best.

**Herald**  
(See above)

**Globe**  
One hopes his playing did not represent the best he is capable of.

**Globe**  
(See above)

## New York Symphony

**Evening Post**  
Mr. Damrosch's orchestral numbers were . . . Vincent D'Indy's uninspired "Istar" variations.

**Sun**  
She brought more action to her impersonation than she gave to it last winter.

**Herald**  
From a dramatic viewpoint she never played the role so well.

**Evening Post**  
The courtesan whose beauty is her god would naturally choose to exhibit herself to her admirers on a pedestal.

**Evening World**  
her poses and gestures were inartistic.

**Evening World**  
The absorbing impersonation of Athanaël by that distinguished French artist, Maurice Renaud, is a cherished memory, but Mr. Whitehill's, conceived on more virile lines, was admirable.

**Evening Post**  
Mr. Whitehill has still much to develop on the emotional side of the role.

**American**  
. . . decidedly not in good voice, to judge from the huskiness of some of his tones.

**Sun**  
Raphael Diaz made his first appearance with the company as Nicias, disclosing a voice of thin and ready quality.

**Herald**  
The remainder of the cast was not up to the standard of last season.

**Globe**  
Mr. Montoux conducted in general with understanding, sympathy, authority.

**American**  
Pierre Montoux's reading of the score can hardly be described as refined or inspiring.

## New York Symphony (Zimbalist, Soloist)

**Tribune**  
Mr. Zimbalist made bold to slur until he lost the firm contour of his melodies, to blur the outline of his phrases, and to take so free a rubato as to lose the vitality of his rhythm.

**Tribune**  
(See above)

**American**  
Mr. Zimbalist gave an eloquent and scholarly interpretation of the concerto and met the technical demands with facility and assurance.

**Sun**  
Unusual demonstration was paid Mr. Zimbalist for his beautiful performance of the Bruch concerto.

## Adele Margulies Trio (Chamber Music)

**Tribune**  
The performance was too listless to do justice to the music.

**Herald**  
The performance, in rhythmic incisiveness, definiteness of melodic contour and variety of tonal coloring, was one of much beauty.

## I SEE THAT—

Members of Albany's local musicians' union are allowed to play gratuitously for the community chorus.

Frieda Hempel has filed a complaint against Music News. New York Symphony played "Three Jewish Poems" by Ernest Bloch.

Victor Herbert lead the Cincinnati Symphony Orchestra. The annual convention of the Ohio Music Teachers' Association will be held in Cincinnati.

Edgar Stillman Kelley has written "Pilgrim's Progress" for the next Cincinnati music festival.

Dr. Kunwald has been re-arrested.

Giovanni Martinelli has a little son.

Heifetz, Ysaye and McCormack were snowbound in Indiana.

Erno Rapee has joined the Rivoli-Rialto musical staff.

Geraldine Farrar will appear at the Newark music festival. American members of the Boston Symphony gave a program at Camp Devens.

Heifetz stirred his Boston audience to unprecedented enthusiasm.

Dr. Muck played and conducted at the same time at Boston Symphony concert.

Isadora Duncan and Harold Bauer gave a joint recital in San Francisco.

The Miniature Philharmonic will present new works.

Petersborough is to be made a home for convalescent war sufferers.

An interesting book is Lehmann's "Violinist's Lexicon." Massenet's "Sapho" had its first Chicago performance.

Florence Macbeth gives her first New York recital on February 26 at Aeolian Hall.

The New Choral Society of New York, Louis Koemenich, conductor, will give Verdi's Requiem on April 4.

Namara gave part of her recital to harpsichord accompaniment.

Nicholas Garagusi will play at the Mana Zucca composition recital.

Philadelphia Orchestra thrilled a huge audience at Camp Dix.

Sidney Silber gave a benefit recital for the American Red Cross and the Jewish War Fund.

Florence Easton has made an almost unprecedented success at the Metropolitan.

Martha Atwood Baker is with Antonia Sawyer.

"Lodoletta" had its New York premiere at the Metropolitan.

Oliver Denton bears the title of "respected American pianist."

Lenora Sparkes has been engaged for the North Shore Festival.

Mischa Levitzki recently appeared five times in ten days.

Maximilian Pilzer has placed three of his pupils with the Rialto-Rivoli orchestras.

Kathleen Hart-Bibb gives a song recital on February 19 at Aeolian Hall.

Florence Macbeth has been doing her bit during the holidays, singing for the soldiers and sailors in various camps.

Max Rosen made his New York debut with the Philharmonic Orchestra.

Estelle Heartt-Dreyfus gives "Purpose" programs.

Clarence Whitehill's remarkably fine diction has been the cause of much comment.

Mme. Galli-Curci's New York debut will be in "Dinorah." The coal situation seems likely to affect concerts.

Grand opera was heard at the dinner of the New York Rotary Club.

Neira Riegger introduced new songs by Emma Jean Davidson at her Chicago recital.

Elman's Brooklyn appearance on January 20 will make his fourteenth this season in greater New York.

A conference of training camp song leaders will be held in Washington.

Marie Morrisey sang at seventy-four concerts and traveled 35,000 miles in three months.

Hazel Eden's childhood ambition was to be a boy.

The San Carlo Opera Company recently played at Spokane, Wash.

The Chicago Opera season in New York will open with "Monna Vanna."

The Philadelphia Orchestra again has been engaged for the Worcester festival.

Oscar Saenger addressed the National Opera Club on "American Grand Opera."

Alfred Megerlin has a little daughter.

Fanning and Turpin provide camp music.

Programs of works by Kriens and Treharne were given at the Buckhout studios.

Julia Claussen is to give a New York recital.

Edith Rubel tells how to acquire and retain a repertoire.

Reed Miller has made eleven "Messiah" appearances with the Boston Handel and Haydn Society.

Eddy Brown surprised music lovers because he is a great artist despite his name.

Martinus Sieveking has invented a valveless automobile motor.

The Mendelssohn Glee Club is visiting the camps.

Tabloid versions of operas are being given at the Strand.

The Philadelphia Orchestra is on a Middle Western tour.

Antonia Sawyer presents a new baritone in Hartridge Whipp.

Tacoma's second annual "Tree of Light" was a feature of the holiday season.

Rudolph Ganz declares America to be the greatest music hearing country in the world.

Leon Rothier is to sing at the Mana Zucca composition recital.

Maurice Dambois is holding his own this season.

Elias Breeskin is to give an interesting program.

The organization of the Omaha Symphony Society has been completed.

Ernesto Berumen will make his New York debut January 28.

Frank Stanley Tower has been engaged for Government service in connection with its shipbuilding program.

Julius William Meyer has novel ideas on the constituents of mastery.

H. R. F.

## RECEPTION-MUSICALE AT DUDLEY BUCK STUDIOS

Four Artists Presented by Eminent Teacher Including  
Marie Morrissey

A brilliant reception was held on January 9 at the Dudley Buck studios, New York, for Marie Morrissey, the well known contralto. The place was one mass of beautiful flowers, and between 200 and 250 people attended during the evening.

Thomas Conkey, of light opera fame, sang "The Pipes of Gordon's Men" (by Hammond), "Sorter Miss You" (Clay Smith) and "Woo Thou, Thy Snowflake" (Cowen), which were done most artistically. He responded to the latter with an encore, "My Cigarette Girl," written by James K. Hackett, the distinguished actor, who was present.

Ida Dawson, soprano, sang the "Spring Song" from "The Morning of the Year," by Cadman. Elbridge Sanchez, tenor, sang "Entra," by Tosti, displaying an exceptionally fine voice.

Marie Morrissey although suffering with a bad throat, was obliged to respond to the many requests to sing.



DUDLEY BUCK.

She rendered "Night and the Curtains Drawn," by Ferraro; "A June Pastoral," by Meta Schuman (the composer being present), and "The Sea" (Grant Schaefer). Four of the pupils, Virginia Mollenhauer, Helen Hollister, Ruth Sarkin and Marjorie Harris, served the punch and refreshments.

Among those present were: Mr. and Mrs. Edward Horsman, Mr. and Mrs. George Hamlin, Walter Bogart, James K. Hackett, David Bispham, Mr. and Mrs. Frederic Martin, Flora Hardie, Mr. and Mrs. W. L. Coghill, Silas Dayton, R. J. Keith, Bruno Huhn, Mr. and Mrs. A. C. Snyder, Mr. and Mrs. Frank Snyder, Mr. and Mrs. W. B. Mumford, Mr. and Mrs. James Stanley, Mme. de Cisneros, Mme. Nielsen-Stone, Elizabeth Wood, Mr. and Mrs. Harold O. Smith, Alma Voedisch, Miss Wiloughby, William Nolan, Elmer Zoller, Gena Branscombe, Mr. and Mrs. William H. Baker, Mrs. J. Harrison Irvine, Adele Lois Baldwin, Mrs. and Mrs. Edward C. Babcock, John Palmer, Mr. and Mrs. J. A. Mollenhauer, George Reimherr, Mr. and Mrs. Frank Hemstreet and Elsie T. Cowen, who presided at the piano.

## Beethoven as a Business Man

(From Le Canada Musical.)

[TRANSLATION.]

January 3, 1918.

Leonard Liebling, editor of the MUSICAL COURIER recalls that Beethoven was an excellent business man, knowing how to conclude an advantageous contract; and that the great musician paid for announcements in the papers, advertising his compositions. The MUSICAL COURIER has published from time to time photographs of the originals of this advertising. Clement also had recognized talent in this direction, and neither Wagner nor Paganini was deprived of it. In our day it is said that Puccini and Strauss are past masters in the art of making profit out of their work.

Among the interpreters, Mr. Liebling names Paderewski as the king of accountants, who compares the receipts of his preceding tours with the advance sale in the city where he is scheduled to play. If the result is unfavorable there is always sure to be grumbling.

## Lotta Madden in Successful Recital

A recital program of unusual interest was offered to a large audience of New York music lovers January 5 by Lotta Madden, a young soprano, regarded as one of the most richly gifted of recent candidates for public favor. She sang twelve manuscript songs by Mabel Wood Hill, in addition to Zimbalist's "Blow, Thou Wintry Wind," Arensky's "On Wings of Song," Rachmaninoff's "Lilacs," and a group of French songs with uncommon beauty of voice and rare grace and charm of style.

The first three songs by Mabel Wood Hill were settings to the Tagore poems, "The Lamp," "The Secret of Your Heart" and "I Am Restless," in all of which the spirit of the text was admirably reflected. The other songs likewise revealed real inspiration; two of them especially, "An Oxford Garden" and "Exiled," are little gems. Others that

found special favor with the audience, and had to be repeated, were "Morgengebet," "Where" and "The Gull." The composer accompanied her own songs.

Miss Madden is a pupil of Sergei Klibansky, the New York vocal teacher.

## Another Stiles Success

Mrs. Vernon Stiles, wife of the famous tenor, is in receipt of a telegram sent by William Rogers Chapman, concerning a concert which Mr. Stiles gave at Bangor, under his auspices. As one of the special features of the Maine Music Festivals last fall, Mr. Stiles, by his excellent singing and genial personality, made himself a decided favorite with the music loving public of that State. Conductor Chapman proved the wisdom of his selection on this occasion, and engaged the artist for subsequent appearances. The telegram is as follows:

Augusta, Me., January 12, 1918.

Mrs. Vernon Stiles, New York.

Vernon Stiles drew largest audience ever known in concert, Bangor, Maine, last night. Fine voice and war talk great success.

WILLIAM ROGERS CHAPMAN.

## Lesley Martin Indorsed by Big Singers

Lesley Martin, the well known vocal authority, has many pupils active in the concert, opera and vaudeville life. Fiske O'Hara, John Hendricks (New York Hippodrome), Umberto Sacchetti (Boston Opera Company) and others all testify to his successful teaching. Umberto Sacchetti says, "Remember, voice students, it is results that count," and writes of his instructor as follows:

After studying with many of the most famous teachers in Italy, I found I had all to unlearn and count myself fortunate to have met Lesley Martin, whom I consider undoubtedly the greatest maestro of singing in the modern world. Having studied absolutely seriously for years with Mr. Martin, I believe his method is the only one which forms great singers, and believe I owe to him what the critics have called me—a singer of the true bel canto. In my opinion it is useless for artists to go to Europe when they have such a maestro as Mr. Martin here in New York City. Between my seasons I count it a privilege to work with him every day.

UMBERTO SACCHETTI,  
Boston Opera Co.  
Metropolitan Opera Co.

## Yvonne de Tréville with Newark Oratorio

Yvonne de Tréville was scheduled to sing at the concert given by the Oratorio Society at Newark, N. J., for the benefit of the Surgical Dressings, on Monday, January 14. It was the first opportunity Newark had had to hear this famous coloratura soprano. Her numbers included the air from "Louise," by Charpentier, "The Bells of Rheims," by Lemare, "Dream-Song," by Claude Warford, with the composer at the piano, and the "Bourbonnaise," or "Laughing Song," from "Manon Lescaut," by Auber. This program shows the remarkable variety of Mlle. de Tréville's interpretative powers.

## Marjorie Knight Sings on New Year's

Much pleasure was received through the lovely singing of Marjorie Knight, soprano, by the audience that attended the New Thought Service, held at the Ritz-Carlton Hotel, New York, on New Year's Day. Miss Knight sang Buzzi-Pecchia's "Gloria," and Mary E. Chapin lectured.

## Marcia van Dresser with Philharmonic

Marcia van Dresser will be the soloist with the New York Philharmonic Society, Josef Stransky, conductor, on

Sunday afternoon, January 27, at Carnegie Hall. Miss van Dresser is booked for a second appearance with the society later in the season.

## A Book on the Orchestra

The Symphony Society of New York has recently published a book entitled "The Orchestra and Its Instruments," written by Esther Singleton. It is one of the objects of the society as an educational institution to familiarize young people with the instruments composing the orchestra and to interest them in the best examples of symphonic music. Miss Singleton's book is written in an easy style, devoid of technical dryness, which is calculated to fulfill this purpose. There are many choice illustrations of old and modern instruments and their players, which were photographed especially for this work.

Miss Singleton has handled much of her material very cleverly; the chapters on the development of the violin, for instance, are as interesting as a good novel. So thorough is the work that even trained musicians can find many interesting facts that are little known. In fact, there is such thoroughness that one wonders at one or two little things; for instance, how she came to omit mentioning the fact that the clarinet is the principal transposing instrument of the orchestra, though she carefully explains about transposition in the case of the cor anglais and the French horns.

The book should have a wide sale. There is no better one in existence to introduce young people in an agreeable manner to a knowledge of the orchestra.

## To Mary Garden

So wonderful your art, if you preferred  
Drama to op'ry, you'd be all the mustard;  
For you (ecstatic pressmen have averred)  
Have Sarah Bernhardt lapped up to a custard.

So marvelous your voice, too, if you cared  
With turns and trills and tra-la-las to dazzle,  
You'd have (enraptured critics have declared)  
All other singers beaten to a frazzle.

So eloquent your legs, were it your whim  
To caper nimbly in a classic measure,  
Terpsichore (entranced reviewers hymn)  
Would swoon upon her lyre for very pleasure.

If there be aught you cannot do, 'twould seem  
The world has yet that something to discover.  
One has to hand it to you. You're a scream.  
And 'tis a joy to watch you put it over.  
B. L. T., in Chicago Tribune.

## Alma Gluck Announced for Recital

Alma Gluck, who has just returned from a concert tour on the Pacific Coast and through the Middle West, is announced for a recital on the afternoon of February 9 at Carnegie Hall, New York. Her accompanist will be Eleanor Scheib.

## Albany Musicians May Play Gratuitously

The local musicians' union of Albany, N. Y., has passed resolutions whereby its members are permitted to play gratuitously for the community chorus of that city.

Rome has opera at three theatres just now, the Costanzi, the Adriano and the National. For the Easter season, however, only the Morgana will be opened.



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NAMARA, SOPRANO, AND GROUP OF PROMINENT MUSICIANS.

Left to right—A. Buzzi-Pecchia, famous composer and vocal teacher; Rudolph Ganz, celebrated pianist, seated at the harpsichord; Herman Sandby, renowned cellist; Mme. Nielsen-Stone, teacher of Namara; Mrs. A. Gere, composer. Namara in the foreground, is wearing the picturesque gown used at her recital, January 8, at the Princess Theatre, New York.



## HOW TO ACQUIRE AND RETAIN A REPERTOIRE

By Edith Rubel

Edith Rubel, the violinist, founder and leader of the Edith Rubel Trio, contributed an article with the above title to the December number of *The Violinist*, which the *MUSICAL COURIER* reprints herewith, by permission of *The Violinist* and the author. Miss Rubel writes as follows:

Study your own predilections, and choose those vehicles for the expression of your artistic nature which are most suited to your individual style, and which appeal to you profoundly.

A gifted and successful artist said to me recently, "I cannot bring myself to play any composition in public that I merely admire or respect. I must really love it in order to make it say



Photo © by Arnold Genthe.  
EDITH RUBEL.

vital things to the audience." His unvaried success attests the wisdom of this conviction.

One may turn for material to the sonatas of the early Italian and German classicists, and to the concertos of the later romantic school, not forgetting the treasure-trove of smaller pieces; with the law of contrast in mind one can make up a repertoire of widely varied numbers fitted for programmatic use.

The "Ultimate Listener" must never be forgotten, and the importance of light and shade in a program cannot be overestimated. It holds the interest, either in studio or concert hall.

The actual making a work "one's own" can only come through long study, and the keenest appreciation of its content from the poetical, musical and technical standpoints. One must know it "like a book," as the saying goes, and this means knowing the orchestral or piano score as well.

Memorizing is for some easy—for others, a task; as a rule, by the time a composition has become technically easy it is memorized subconsciously. But it is conscious memorizing that stands the test of time and "stage fright."

"Stunt practicing," as it has been called, is tiresome, but worth while in its resulting efficiency. Repetition of difficult passages with different bowings and fingerings, and with especial attention to rhythm and clarity, may be taken for granted.

Beauty of tone, the cardinal virtue of violin playing, should dominate every other consideration save the interpretative one.

If one be faithful to these few principles, really earnest and imbued with enthusiasm, the acquiring and keeping of a repertoire should be a joy, not only to the artist or student, but to the auditor, who will surely catch the spirit of fervor and respond in kind.

### Granberry Recital

On Saturday afternoon, January 12, another of those interesting piano recitals which are a feature of each season at the Granberry Piano School, George Folsom Granberry, director, took place in Carnegie Chamber Music Hall, New York. The program included the Grieg sonata in F major, played by Marie Hvostlef, and the grand duo concertant in E flat major for piano and clarinet by Weber, performed by Elsa Foerster and William Foerster. The program also contained solo numbers by Romaine Bristow, Virginia Corcoran, Frances Dowie and Maude Henderson, and ensemble groups by Doris Driggs, Natalie Finn, Eugenie Finn, Richard Hamilton, Robert Munier,

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Ruth Schweer, Zephra Samoiloff, Marion Stone, Nancy Watson, Archie Watson, Janet Williams, Mary Blair Williams, and the Misses Baker, Boyd, Corcoran, Dudley, Foerster, Jalkut, Trainor and van Deventer. Two numbers were marked to be played in any major and minor keys requested by the audience, illustrating the Faeltan system of fundamental instruction.

### Claudia Muzio, New York Symphony Soloist

Her first appearance with any orchestra outside that of the Metropolitan Opera House took place on the afternoon of January 11 at Carnegie Hall, New York, when Claudia Muzio made her debut as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor. Of this appearance, the *New York Evening World* said: "Miss Muzio has a lovely voice and sang the 'Depuis le jour' from Charpentier's 'Louise' with fine appeal. In whatever she does Miss Muzio is an artist." Of her singing of the same selection, the *New York Journal* said: "She sang it with great beauty of tone and fine feeling for the expressive demands of the music."

### Sada Cowen to Appear in the East

Sada Cowen, the American pianist who spent several years abroad and established for herself a reputation in the West, will appear this season in a limited number of concerts in the Eastern States. Emil Reich is directing the tour of Mme. Cowen.

### Grace Hoffman's Patriotism

Grace Hoffman, the coloratura soprano who has established herself as a singer of exceptional talent, is deserving of the name of true American, inasmuch as she has devoted considerable time during the last four months to appearing at benefits. She sang at the Italian Red Cross Pageant and for the American Red Cross, in addition to



GRACE HOFFMAN,  
Coloratura Soprano.

offering her services at numerous other affairs. Quite the most unique thing, however, that Miss Hoffman has done was to present each of Uncle Sam's battleships with four of her phonograph records.

### Mabel Beddoe in Washington

Mabel Beddoe, the gifted contralto, has been engaged for an appearance on January 30, before the Rubinstein Club of Washington, D. C., of which Mrs. A. M. Blair is president. Miss Beddoe has been heard in the capital on previous occasions, and has established herself as a general favorite with music lovers there. On the program with Miss Beddoe will be Marie Stapleton Murray, soprano, and Lewis James, tenor.

### Woelber Pupil Makes a Hit

Erma Frisch, an eight year old violin pupil of the Woelber School of Music, Brooklyn and Carnegie Hall, New York, made a distinct impression by the facility and correctness of her playing at a recent Kiddie Klub concert at the Manhattan Opera House, New York.

### He Was No Musician

Said the man at the box office window of the movies to the ticket seller inside, "One good seat."

Said the ticket seller, pushing out a pasteboard, "There is one in the orchestra."

Said the patron, pushing it back, "Not for me! I can't play nothing."

## CONCERT ANNOUNCEMENTS

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Aeolian Hall,

Tuesday Evening, February 26, 1918

Magt: Daniel Mayer, Times Building, New York

### MINNEAPOLIS, MINN.

Minneapolis, Minn., January 6, 1918.

Beethoven was never better interpreted by the Minneapolis Symphony Orchestra than on the evening of December 28, at the Auditorium, when the eighth symphony was given. Further demonstration of the orchestra's good unity of thought and tone was heard in the MacDowell suite, No. 2. The other orchestral number, superbly played, was Rachmaninoff's "The Island of Death." Mr. Oberhoffer and his players brought out the "tranquil, yet uncanny, swaying of steady, uneven rhythm, with the soft stress as of surging waves or of sighing wind, so that at the first sound we are in the spell of the unearthly scene."

Alma Peterson, of St. Paul, was the soloist. Miss Peterson's voice is a beautiful organ, but she gives the impression of not being a serious student. She was most fortunate in the Micaela air from "Carmen."

### Florence French Scores with Minneapolis Orchestra

Florence French, soprano, of Chicago, was the soloist with the Minneapolis Symphony Orchestra at the popular concert, December 30, at the Auditorium. She is a very young singer with a future. Her numbers were "Deh vieni non tardar," from "The Marriage of Figaro," by Mozart, and "Lieti Signor," from "The Huguenots," by Meyerbeer.

The orchestra did its best playing of the day in the overture, "Solenelle, 1812," by Tchaikowsky. Chadwick's symphonic sketch, "My Jubilee," a great contrast to the above overture, was read with great discretion by the orchestra. Kistler's prelude to "Kunihild" was an interesting number, interestingly played. Kalinnikoff's first symphony in G minor, a new number to us, deserves to be heard many times. The number of new selections in the repertoire of the Symphony Orchestra this season has been worthy of note, and the perfecting of its ensemble playing is getting to be more and more the subject of enthusiastic comment among its many patrons. R. A.



### TWELVE POPULAR OLD ROUNDS OF FRANCE.

The volume of songs recently published by the Boston Music Company, which already has been reviewed in these columns, is meeting with the success such charming and artistically edited songs deserve. The really clever and historically accurate illustrations are worthy of preservation for their own sakes, quite apart from the attraction of the music and the humor of the words. The little pictures published herewith give but a suggestion of the pictorial wealth of the album.

## OPPORTUNITIES

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## HEIFETZ STIRS BOSTON AUDIENCE TO FINE AND FRENZIED ENTHUSIASM

**Dai Buell Excites Admiration With Unhackneyed Program—Dr. Muck Plays Piano With Orchestra in Concerto by Handel—Rosalie Miller Heard in Song Recital—Martha Atwood Baker Under Antonia Sawyer's Management—Graveure and Copeland in Joint Recital at Manchester—Boston Items**

Jascha Heifetz, "the sensation of a generation," as the announcement read, completely overwhelmed the miscellaneous public, the musicians and the critics in his first Boston appearance, Sunday afternoon, January 6, in Symphony Hall. The remarkable powers of this young genius were exhibited to as large and demonstrative a throng as Symphony Hall has ever held. His program, providing an excellent though exacting test of his ability, was as follows: sonata in D major, Handel; concerto in D minor, Wieniawski; chaconne, Bach; nocturne, D major, Chopin-Wilhelm; "Chorus of Dervishes" and "Marche Orientale," Beethoven-Auer; caprice No. 24, Paganini-Auer. Andre Benoist was the accompanist.

It is late in the day to describe Heifetz's flawless and fluent technic, sensuous beauty of tone, extraordinary musical intelligence, pleasing poise and utter absence of ostentation. Of great significance was the striking unanimity of opinion among critics and musicians as evidenced by what they wrote and what they said. Professor Spalding, head of the Music Department of Harvard University, remarked to the *MUSICAL COURIER* representative: "There is only one word to cover Mr. Heifetz's playing—divine"; while Raymond Havens, the pianist, wittily said: "All he lacks is a rival."

### Dai Buell Admired in Unhackneyed Program

Dai Buell, the charming Boston pianist, gave a recital in Jordan Hall, on Friday afternoon, January 11. The program included pieces by such unfamiliar composers as the Bohemian, Nawratil; the Hollander, Kwast; the Norwegian, Lie; and the Russians, Stcherbatcheff and Liapounow. Miss Buell's unconventional program, in detail, was as follows: Variations, Nawratil; fantasia in C minor, Bach; gavotte, Gebhard; toccata, op. 111, Saint-Saëns; Marionnettes, Stcherbatcheff; "Sommerminder" and "Vaarjubel," Lie; rigaudon, MacDowell; studies, op. 20, Nos. 1 and 6, Kwast; "Harmonies du Soir," Liszt; berceuse and "Lesghinka," Liapounoff.

Miss Buell, fresh from her recent successes in New York and Chicago, made a favorable impression on the numerous hearers who came to satisfy their curiosity as to the musical content of the unknown compositions on this young artist's program. Nawratil's variations proved the most effective of the seldom heard pieces, although Stcherbatcheff's "Marionnettes" and Liapounoff's "Lesghinka" were imaginative and lively, and merit more frequent performance in recital. In Gebhard's gavotte and MacDowell's rigaudon, Miss Buell showed both marked mechanical

proficiency and sentiment. She has all the contagious enthusiasm that is associated with youth, a very attractive presence, and a well developed musicianly understanding. The unusually large audience was very appreciative.

### Dr. Muck Plays Piano in Concerto with Orchestra

The eleventh pair of concerts of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, was given Friday afternoon and Saturday evening, January 4 and 5, in Symphony Hall. The program was as follows: "Genoveva" overture, Schumann; concerto for cello, Dohnanyi (soloist, Heinrich Warnke, first cellist); concerto grosso, Handel; fourth symphony, C major, Ropartz; fragments from "Daphnis and Chloe," Ravel. Altogether the most pleasurable work on this program was the intoxicatingly sensuous and highly imaginative music that Ravel wrote for the Russian ballet. The very involved and gorgeous instrumentation facilitates the impressionistic pictorial effects that are so forcibly suggested by this music of exquisite beauty. These "Fragments" were played here for the first time by the Boston Symphony two weeks ago, and their remarkable performance at that time caused them to be "repeated by general request."

Th symphony by Ropartz, revived for the first time since Dr. Muck first produced it in America, is played as one long piece, although it has the four customary movements joined together by readily recognizable transitions. Ropartz studied with Cesar Franck, but he echoes his master only occasionally in the form and orchestration of this symphony, and almost never in the expression of imagination and passion. The Schumann item was the first piece by that composer to be played by the orchestra this season. Dr. Muck conducted Handel's "Concerto Grosso," playing a grand piano instead of harpsichord, as was Handel's custom when he conducted the performance of a concerto. Dr. Muck played and conducted effectively, and was recalled many times. Dohnanyi's cello composition is very subdued and songful, but too long. It was delightfully interpreted by Mr. Warnke.

### Rosalie Miller Heard in Song Recital

Rosalie Miller, soprano, who was well received in Boston last winter, gave a second recital Wednesday afternoon, January 9, in Jordan Hall. She sang old Italian airs, and French, Russian and English songs. Carl Lamson, the admirable pianist, accompanied the singer.

### Martha Atwood Baker Under Sawyer Management

Martha Atwood Baker, the popular Boston soprano, has met with such success this season as to necessitate her going under the direction of New York management, and she has chosen Antonia Sawyer to direct her work in the future.

Mrs. Baker will make New York City her headquarters during February and March, but this will not prevent her from filling all engagements scheduled for New England. Mrs. Baker's recent appearances include the following: Soloist at the twenty-seventh annual concert in aid of St. Mark's Hospital, at the Waldorf-Astoria, Friday, December 7; soloist in a concert with Heinrich Gebhard, the admirable pianist, at the Newton Club, Newton, Mass., Wednesday, December 12; Newton Centre Women's Club, December 27; New England Women's Club, December 31; soloist at the first "Pop" concert of Le Cercle Gounod Orchestra of New Bedford, Mass., Sunday evening, January 6. On January 24, Mrs. Baker is to be one of the soloists at the "Operatic Night" concert in the Tremont Temple series in Boston. This concert is to be under the direction of Arthur Wilson, who is largely responsible for Mrs. Baker's artistic success. On January 29, Mrs. Baker is to be a soloist with the Lowell Choral Society, E. G. Hood, conductor, in its production of Carl Busch's "King Olaf."

### Graveure and Copeland in Joint Recital at Manchester

Louis Graveure, the Belgian baritone, and George Copeland, the excellent pianist, appeared in a joint recital at the Academy Theater, Manchester, N. H., Wednesday evening, January 2. This concert was the second of the Manchester Musical Association's winter series. The Manchester Leader, commented as follows:

Both artists were most heartily received. Mr. Graveure made a pronounced impression upon his hearers. He displayed many qualities which merited the enthusiasm evoked. His voice is one of much fullness and resonance. It has power in the upper register and a sweet quality throughout. Mr. Graveure has a very agreeable manner in presenting his songs, and last night succeeded in impressing his audience with a very pleasing personality.

Mr. Copeland occupied the place on the program originally arranged for Julia Culp, the Dutch lieder singer. He played first a group composed of a bourrée by Bach and four Chopin numbers. His playing of this group was very interesting. Chopin's valse in D flat was played with remarkable swiftness, smoothness and dexterity. His second group was composed of four pieces by Debussy and one, "Gnosseine," by Satie. Mr. Copeland is reputed highly as a Debussy interpreter, and he played admirably. The artist concluded his program with a group of Spanish dances, three by Albeniz, and "España," by Chabrier, the latter a showy and technically difficult number based on somewhat familiar Spanish dance melodies. Mr. Copeland responded with MacDowell's rigaudon as an encore.

### Symphony Players Welcomed at Camp Devens

American members of the Boston Symphony Orchestra journeyed to the National Army camp at Ayer, Mass., Sunday afternoon, December 30, and gave a concert in the Y. M. C. A. auditorium. Clement Lenow, who conducts at the "Pops," directed the musicians in a program which

began with "The Star Spangled Banner" and "Battle Hymn of the Republic." More than 4,000 officers and men occupied every bit of space in the hall, and literally thousands were turned away.

### Adamowski Trio and Elvira Leveroni in Concert

Antoinette Szumowska, pianist; Timothy Adamowski, violinist; Josef Adamowski, cellist, and Elvira Leveroni, contralto, were the artists chosen for "Classic Night," Thursday evening, January 3, in the Tremont Temple Concert Course. The program was interesting and well balanced, including both solo and ensemble numbers. Mme. Leveroni, with her customary charming presence, rich contralto voice and effective interpretative ability, was received with marked enthusiasm by the large crowd that packed the temple. A delightful Italian folksong which Mme. Leveroni sang as an encore had to be repeated. This artist's experience as a member of the Boston and Covent Garden Opera companies has given her a sound musicianship.

The Adamowski Trio, individually and collectively, are musicians of wonderful equipment and wide artistic experience. Their admirable sense of ensemble was evident in the unity of execution and smoothness of expression which characterized their performance of the melodious trio from Rubinstein. Mme. Szumowska displayed her unerring technic, beautiful sense of rhythm and emotional understanding in items from Chopin and Liszt. The audience was large and appreciative.

### Evelyn Jeane, a Popular Soprano

Evelyn Jeane, who was very favorably reviewed by the Boston critics in her recent recital at Steinert Hall, is finding it difficult to satisfy the greatly increased demand for her appearance in concert. Miss Jeane is admirably fitted by voice, skill and temperament to interpret the program which she has been giving in many New England cities. Her numbers include the "Waltz Song" from "Romeo and Juliet"; "Villanelle," Dell' Acqua (with harp); Fourdrain's "Carnaval," "Le Papillon," "L'Oasis" and "Les Abeilles"; Rummel's "Ecstasy"; Marshall-Loepkes, "I Did Not Know." A few of Miss Jeane's recent appearances were in a concert at the Poli Theatre, Worcester; Hep-torean Club, Somerville; Cella Quartet, Maynard, Mass.; Knickerbocker Quartet, Charlestown Armory; Malden Musical Club, Cambridge Elks' Club, at Wakefield, and as soloist in Malcolm Lang's program of French music at King's Chapel, Boston.

### MacDowell Club Concert

The MacDowell Club gave a concert on Wednesday afternoon, January 2, in Steinert Hall. The program comprised compositions from Arensky and Albeniz, played by the Stoessel Trio (Julia Pickard Stoessel, Marion Moorhouse and Edna Stoessel); songs from Thomas, Davidoff and Ross by Agnes Armington; piano selections from Dohnanyi, Gebhard, Ravel and Liszt by Pauline Danforth, pupil of Heinrich Gebhard; violin solos from Bach-Kreisler, Townsend, Conperin-Kreisler and Wieniawski by Carmine Fabrizio. Hester J. Deasey and Elizabeth Siedhoff were the accompanists.

### Boston Items

Joseph Bonnet, the great French organist, will be heard in Boston, at a concert in Symphony Hall, on Wednesday evening, January 23, for the benefit of war charities con-

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ducted in Paris, by Mrs. Wharton, the novelist. The Parisian Society of Ancient Instruments and Mme. Gabriel Gills, soprano, will appear with Mr. Bonnet.

Heinrich Gebhard, composer-pianist, played a vesper service at the Winchester Congregational Church, on Sunday, January 6.

The Adamowski Trio will give a concert of chamber music on Thursday evening, January 17, at Concord, N. H., under the auspices of the Concord Oratorio Society.

The postponed concert of chamber music, with Mr. Kreisler for first violinist, and three members of the old Kneisel Quartet in the other places, is now scheduled for Saturday afternoon, January 26, in Jordan Hall.

The American String Quartet and Heinrich Gebhard, pianist, who were heard in a pleasurable concert of chamber music at Jordan Hall, last week, are to repeat their excellent program, Friday afternoon, January 18, at the Princess Theater in New York.

The Algonquin Club of Boston, has changed the nature of its Sunday afternoon musicales somewhat. This year the programs are largely artist programs, instead of purely orchestral ones, as in the past. The third concert of the club series was given by the Cella Trio (Theodore Cella, harp; Rudolph Ringwall, violin, and Hazel L'Africain, cello; Dorothy Cook, mezzo-soprano, and James Ecker, accompanist. Miss Cook, of pleasurable voice and appearance, made a very favorable impression in the "Habanera" from "Carmen," and in songs from Parkyns, Rabey, Widor, Lieurance, Allitsen, Carpenter and Rummell.

The Raymond Havens Trio, consisting of Raymond Havens, pianist; Alwyn Schroeder, cellist, and Sylvain Noack, violinist, will give a concert of chamber music at Naugatuck, Conn., Wednesday evening, January 16. The program comprises trio in B flat major, Beethoven; trio in G major, Haydn; and solo numbers by each member of the trio. This group of virtuosi will also give concerts at Providence, on January 17, and Lowell, January 21.

COLFS.

#### Freda Tolin in Recital

Freda Tolin will give an interesting recital on Tuesday evening, January 22, in the lecture hall of the Carnegie Institute, Pittsburgh. Her program includes the Beethoven "Moonlight" sonata; ballade in A flat, scherzo, berceuse, nocturne, two etudes and a polonaise of Chopin; Huber's "Concert Laendler," Laidoff's "Music Box," and two numbers by Liszt, "Ricordanza" and a Hungarian rhapsody.

#### Marie Morrissey's Record

A record of which any singer might well be proud is that held by Marie Morrissey, who recently returned from a concert tour of three months. During that time, Miss Morrissey filled sixty-four engagements, necessitating travel amounting to 35,000 miles. Nor was this artist content with this achievement, for she also gave her services at ten concerts for soldiers in various camps.

### WHITEHILL'S "DICTION UNSURPASSED"

His Conception of Athanael "Touches Loftiest Heights"

"The honor of the performance fell to Clarence Whitehill as Athanael," declared the New York Evening World of January 7 in speaking of the first performance of this season of Massenet's "Thais," which was given at the Metropolitan Opera House with Geraldine Farrar in the title role. "The absorbing impersonation of Athanael by that distinguished French artist, Maurice Renaud, is



CLARENCE WHITEHILL.

a cherished memory, but Mr. Whitehill's, conceived on more virile lines, also was admirable, and he sang with power and eloquence." Rarely indeed does an artist receive the wholehearted commendation of the press as did Mr. Whitehill in this same performance of "Thais." According to the Globe, "Noble of head, imposing of figure, mature, virile, commanding, this Athanael was neither the boyish enthusiast of yearning credulity whom Anatole France designed, nor the monk on fire with a spiritual exaltation that insensibly becomes a fleshly flame of whom as a stage ideal the luminous art of Maurice

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Renaud persuaded us. This is a dour, a covenanting Athanael, grim and savage in the urge of his unwilling manhood, whose earthly passion burns with an anthracite intensity as it eats away the starkness of his monkish vows. Mr. Whitehill's singing was admirable for diction and style." Equally enthusiastic was the opinion of the World, "Mr. Whitehill's Athanael, sung and acted here for the first time, gratified those of his auditors who are well aware of his capacities. Next to Maurice Renaud, we can imagine no opera baritone who could have sung and played the role of the Cenobite as did Whitehill. His singing had nuance, the proper feeling in every phrase, and the religious forbearance which no one else, save Renaud, has made so real. But more than Whitehill's resonant tones, his admirable diction was his musical intelligence. Dramatically, the baritone touched the loftiest heights, and never once did he overdo or make a move that offended." The Herald spoke of his work as being among the most noteworthy features of the performance, declaring that "he sang with fine effect and gave the character a spiritual quality which it usually lacks. His enunciation also was admirable." His is "an excellent Athanael," according to the Sun, "his conception of the part emphasized not the asceticism of the monk, but the irresistible force of the man. He overcame Thais by an almost savage virility. And he sang his music admirably, both in quality of tone and in style." The Times spoke of his as "a superb figure as Athanael," and the Tribune stated that he "gave a remarkable impersonation, an impersonation worthy a place beside that of Maurice Renaud's," continuing, "it was a conception of great power and extraordinary spirituality. In figure, in facial expression, it depicted poignantly the suffering soul of the monk. Mr. Whitehill's diction has never been surpassed on the stage of the Metropolitan." The Morning Telegraph praised his performance, the beauty of tone which marked his singing and the dignity and spirit of his acting. "He presents a manly and dignified picture, and sings the role admirably, with diction which it would be difficult to improve. There are vocal passion and force in his appeal to Thais' better nature" was the statement of the Evening Post. In the opinion of the American, he "gave a remarkably fine portrayal of Athanael, his excellent French diction standing him in good stead. Indeed, Massenet's work deserves high rank in the American baritone's operatic gallery."

# FRANCESCA PERALTA

## Dramatic Soprano

Scored striking successes in "Aida," "Trovatore," "Ernani," "Cavalleria Rusticana," "Daughter of the Forest" with Chicago Opera Association

#### Some Press Comments:

By HENRIETTE WEBER.

"Ernani" was repeated at the Auditorium last evening and for the second time Francesca Peralta demonstrated that she is an artist to be counted on as becoming one of the most valuable members of any opera company with which she may be associated. She is a beautiful woman and an artist.—*Chicago Examiner*, January 2, 1918.

By EDWARD C. MOORE.

It was not, even with Stracciari in the cast, a single-star performance. There were three others, each one just as fine, Crimi in the name part, Francesca Peralta as Elvira, and Vittorio Arimondi as Don Ruy.—*Chicago Daily Journal*, December 31, 1917.

By FREDERICK DONAGHEY.

Otherwise, Stracciari did no more by the revival than any of his principal associates—Mr. Crimi, Mr. Arimondi and Miss Peralta. She sang "Ernani, involami," just as fervently and furiously as if Peralta were really her name.—*Chicago Daily Tribune*, December 31, 1917.



AS "AIDA"

#### Some Press Comments:

PERALTA A STATELY FIGURE IN "ERNANI."

By MAURICE ROSENFELD.

Cast with several of the Chicago company's most capable artists, Stracciari, Peralta, Crimi and Arimondi, under Sturani's efficient direction, the musical projection of the opera had admirable forces for its protagonists.

Francesca Peralta, the American soprano, a stately figure as Elvira, sang her music with luscious tone, with power and with artistic intelligence.—*The Daily News (Chicago)*, December 31, 1917.

By MAURICE ROSENFELD.

The repetition of Verdi's antiquated opera, sung by the same brilliant cast as on last Saturday afternoon, emphasized its merits from a musical viewpoint.

Peralta's clear soprano, Stracciari's noble baritone, Crimi's excellent tenor and Arimondi's superb and deep basso all combined to bring forth the Verdi music with genuine artistic results.

Peralta and Arimondi, especially, revelled in their respective roles.—*The Daily News (Chicago)*, January 2, 1918.

## CHICAGO CIVIC MUSIC ASSOCIATION HOLDS ANNUAL FESTIVAL

Organization Doing Great Work Among Army and Navy Camps—Flonzaley's  
Last Concert—Recital by Neira Riegger—John Rankl "Messiah" Artist—  
All-American Program at Knupfer Studios—Conservatory  
Notes—Local Music News

Chicago, Ill., January 12, 1918.

The Flonzaley Quartet gave its third and last concert at the Playhouse, on Monday, January 7. The wonderful ensemble work of this organization is so well known that little can be added in its praise. The first number was the quartet in D major by Mozart, but in the Lalo "Serenade" and later in the Dvorak number the musicians were most effective. The fearful storm was responsible for a small house, but the listeners were most enthusiastic, and compelled two extra numbers.

The following of the quartet grows year by year, and after three such excellent concerts as they have given here this season, it is to be hoped next year will see a still longer list of patrons.

### Annual Festival of Civic Music Association

The annual festival of the Civic Music Association was held Wednesday evening in Orchestra Hall before a large and enthusiastic audience. The war has brought to the Civic Music Association its biggest opportunity and its greatest justification. In times of peace its work is to help make good citizens, and in times of war its work is to help make good citizens and good soldiers. Their work in the camps has received the indorsement and encouragement of the government. Its work in the city has been indorsed and encouraged by the Board of Education, the various Park Commissions and the Association of Commerce. At present the association is maintaining three big sings and many small ones each week at the United States Naval Training Station at Great Lakes. It is planning to purchase and distribute the government song book to the soldiers and sailors, and also band instruments and music where needed, co-operating with the War Department Commission on Training Camp Activities.

The Civic Music Children's Choruses, under Herbert E. Hyde's direction, recruits of the United States Naval Training Station at Great Lakes, assisted by Tom Dobson, interpreter of children's songs, and members of the Chicago Symphony Orchestra, under their leader, Fred-

erick Stock, participated in the excellent program. The orchestra opened with Glazounoff's "Festival" overture, following which came John Alden Carpenter's "Adventures in a Perambulator," the Dvorak Slavonic dances and MacDowell's "In a Haunted Forest" suite, all of which were well performed. The children's choruses rendered two groups of songs, containing carols and English, Japanese, French, Serbian, Italian and Welsh folksongs. Mr. Dobson sang two groups, and the recruits of the navy interpreted a group at the close of the program. "America," sung by everybody, opened, and "The Star Spangled Banner" closed, a most enjoyable evening.

### Neira Riegger Heard in Recital

At her recital at the Ziegfeld on Wednesday morning, Neira Riegger, soprano, proved herself a delightful singer. Though a newcomer here, Miss Riegger is not unknown, judging by the large audience which came to hear her. Nor were the listeners lax in their enthusiasm. Everything the young soprano sang was heartily applauded. Miss Riegger's program was a well chosen one. "Vado ben spesso" (Salvatore Rosa), "L'Inespresso" (Old French) and Handel's "Lusinghe piu care" were the numbers in the opening group. Two groups of French songs by Hue, Bruneau, Koehlin, Fourdrain, Pierné and Duparc followed, and an English group closed the program. MacDowell's "Long Ago," Emma Jean Davidson's "Lilacs," Buzzi-Peccia's "Under the Greenwood Tree," Henschel's "The Rainbow" and Emma Jean Davidson's "The Immortal" (in manuscript) were the numbers in the last. Miss Riegger's soprano is of pleasing quality and is guided by its possessor with care and earnestness.

A special word of praise is due Frances Grigsby, who played the accompaniments. These were pieces of art in themselves in the hands of Miss Grigsby, who is a thoroughly accomplished and admirable pianist. Rudolph Kenter, the prominent Chicago pianist and teacher, is responsible for this gifted artist's tutelage, and he has every reason to feel proud of Miss Grigsby.

### Chicago Woman's Musical Club Activities

The regular monthly meeting of the Chicago Woman's Musical Club was given at the Fine Arts Recital Hall last Thursday afternoon. It was an artists' program, and among those who appeared was the popular Murdock Trio. On Saturday evening of last week the club had charge of the performance of the "Bohemian Girl," given by the Boston English Opera Company at the Strand. This was for the benefit of the Navy Relief Society.

John Rankl a "Messiah" Artist Par Excellence  
John Rankl, the Chicago baritone, sang "The Messiah" recently at St. Peter's Episcopal Church. The work of this singer is rapidly gaining him wide recognition. His voice is resonant, big and of telling quality, and his interpretations show the result of careful thought and study. In this particular performance, his singing of "Why Do the Nations" was especially worthy of comment. The vocal intricacies were given out with remarkable ease. It was a pleasure to be able to sit back comfortably and enjoy such singing, for it gave no evidence of being labored or difficult.

The choir, under the direction of Herbert E. Hyde, who presided at the organ, sang the choruses with vigor and authority, showing the results of careful training.

On January 27, Mr. Rankl will sing the solos in the

"Jewels of the Madonna" at the Art Institute opera lecture, and he has been engaged to sing "The Messiah" at Glenn Elynn on January 29, and also with the Joliet Choral Society later.

### American Conservatory Concerts

An excellent recital was given last Saturday by Vierllyn Clough, pianist, and Sol Heller, baritone, at Kimball Hall. Miss Clough, who received her pianistic training under Henriot Levy, is evidently a young artist of great promise. She displayed a perfectly developed technique, fine musical understanding and a discrimination in interpreting the composer's ideas. Among her numbers were the prelude, choral and fugue of Franck and "Islamie" by Balakirew. Mr. Heller sang two groups of songs and the prologue from "Pagliacci" in a manner that evoked the warm appreciation of the audience. The recital was under the auspices of the American Conservatory, where both of the artists received their musical education.

A concert will be given by the American Conservatory Students' Orchestra on January 19 at Kimball Hall. The program includes the Mozart G minor symphony, the Godard violin concerto and the Grieg piano concerto, played by Thelma Olms and Blanch Bonn, respectively.

Frederick Persson, pianist, and Marie Sidenius, Zent, both of the faculty of the American Conservatory, will appear in a joint recital Saturday afternoon, January 26, at Kimball Hall.

### Hans Hess at the Jennette Loudon Studios

M. Jennette Loudon announces that Hans Hess, the well known cellist and teacher, will have charge of the ensemble classes in her studios each Friday morning at 10:30. This will interest both professional and advanced pianists of Chicago, as there is need for serious work in ensemble such as is done by Mr. Hess. All the literature of the old masters will be played, as well as that of the modern school. Opportunity also will be afforded for the study of trios.

### Edward Clarke's Appropriate Solo

When Edward Clarke started to sing his solo last Sunday morning at the Covenant M. E. Church in Evanston, he thought he detected a smile here and there on the faces of the knowing ones. It was the morning of the great blizzard when all the roads and sidewalks were buried in deep drifts of snow. When he sat down it dawned upon him that the opening words of his solo had been particularly appropriate for the day, being "I cannot always trace the way."

### Bush Conservatory Notes

The Wednesday morning history lectures, conducted by Edgar A. Brazelton, for students of the academic class, were resumed January 9.

Wednesday evening, January 9, a piano recital was given by pupils of Edward Collins.

Saturday afternoon, January 12, a miscellaneous program was given by elementary pupils of the piano and expression departments.

### An Appreciation of Litta Mabie Bach

The splendid success with which Litta Mabie Bach, the gifted soprano, met when appearing last week as soloist with the Edison Symphony Orchestra is further testified in the following eulogious letter from its conductor, Morgan L. Eastman:

DEAR MRS. BACH:  
I am enclosing a check in payment for your services as soloist with Edison Symphony Orchestra at the concert in Orchestra Hall on Thursday evening, January 10.  
I wish to thank you in behalf of the members of the orchestra and myself for your splendid work on the above occasion. I have received many favorable comments from various friends of mine who were in the audience, and also from members of the orchestra, and you are to be congratulated for the artistic manner in which you rendered the aria from "Fosca" and the encore by Massenet.  
It is one thing to please an audience and another to please the orchestra, and on this occasion you accomplished both. You have the voice, the ability and the temperament, and may your success continue.

With best wishes, I am,  
Very truly yours,  
(Signed) MORGAN L. EASTMAN,  
Conductor.

### New Kimball Concert Hall

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### All-American Program at the Knupfer Studios

Walter R. Knupfer, director of the Knupfer Studios, announces the second of his young artists' series of recitals to be given in the recital hall, 633 Fine Arts Building, on Wednesday, January 23, at 8 p. m. Members of Mr. Knupfer's artist class, assisted by Betty Alden, will give the program, which will consist of works of American composers exclusively. The program has been arranged as follows:

Christian Jordan, sonata, op. 59 (Keltic), MacDowell; Agnes Rafka, impromptu and polonaise Americaine, John A. Carpenter; Anna Daze, "The Rain," Emerson Whitborne; "Lake at Evening" and scherzo, Charles T. Grif-

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fes: Mildred Schooler, concert etude, op. 36, MacDowell; Dorothy Eichenlaub, variations on Balkan themes, H. H. A. Beach; Betty Alden, "Bitterness of Love," Dunn; "Love of an Hour," Salter; "October," Whelpley; Agnes Blafka, "Les Orientales," op. 37, "Claire de la Lune," "Dans le Hamac" and "Danse Andalouse," MacDowell; Anna Daze, four waltzes, Edward Collins.

#### Ruth Ray at Fortnightly Club

The popularity of that young and charming Chicago violinist, Ruth Ray, is vastly increasing and engagements for her are becoming more and more numerous. On Thursday afternoon of this week, Miss Ray appeared on a program before the Fortnightly Club, with the well known lecturer, Mrs. Peattie, who read a paper on "Immortality." Alice Merrill, pianist, and Miss Ray furnished the musical program, winning the hearts of the discriminating listeners from the start. They played Dvorák and Tchaikowsky numbers and were most cordially received.

#### Orchestra's Fifth "Pop"

The Chicago Symphony Orchestra presented its fifth concert of the popular series at Orchestra Hall on Thursday evening before the usual sold-out house.

#### Chicago Musical College Notes

A program will be given by students of Maude Frances Donovan, of the School of Expression, February 16, as one of the Chicago Musical College's Saturday morning performances in the Ziegfeld Theatre. It will include the representation of a one-act farce comedy, "A Happy Day."

The School of Opera of the Chicago Musical College will present, under the direction of Edoardo Sacerdote, the first act of Saint-Saëns' "Samson et Dalila" and the last act of "Il Trovatore," by Verdi, in Ziegfeld Theatre, January 26. At a later date, Massenet's "Manon" will be set forth.

Gustaf Holmquist was the guest artist on the program presented Saturday morning by students in the piano, vocal and violin departments of the College. Fanny Krause, pianist, opened with a Moszkowski number. Following her came Mabel Dace, a soprano pupil from Mr. Holmquist's class, who gave much pleasure with her renditions of Carrie Jacobs-Bond's "A Little Pink Rose" and Tipton's "A Spirit Flower." In the Mendelssohn "Song Without Words," in A flat major and two Chopin preludes, Irene Karau, pianist, showed the result of excellent training. She is a pupil of Rudolph Reuter. Mrs. Lathrop Resseguit, contralto, rendered effectively a Saint-Saëns number; Barton Bachmann, pianist, played the Chopin G minor ballade; Helen M. Hagen, vocalist, sang two numbers by Elgar and Cadman; Edith d'Epstein, violinist, played the first movement of the Bach concerto, and Myra Seifert disclosed admirable gifts and conscientious training in the Chopin G major nocturne and the Liszt "Canzonetta di Salvatore Rosa." Rudolph Reuter is also responsible for this young student's tutelage.

age. With his customary art and skill, Mr. Holmquist rendered an effective group of songs.

#### Paulo Gruppe at Swift Residence

Paulo Gruppe, cellist, furnished a very delightful recital last Thursday evening at the home of Edward Swift. The discriminating and fashionable auditors were profound in their enthusiasm for the gifted cellist's playing and accorded him a rousing reception. Mr. Gruppe paid a visit to this office on Saturday morning, in the midst of the second worst blizzard Chicago ever had. During his pleasant chat he informed the MUSICAL COURIER representatives that though everywhere his trains have been several hours late, he reached the different towns in time to appear at the recitals booked for him, taking earlier trains than would be necessary under ordinary conditions.

#### The Symphony Concert

The symphony on this week's programs of the Chicago Symphony Orchestra, under Frederick Stock's direction, was the Saint-Saëns second, revived after a rather long absence from these programs and gave a brilliant performance. Other numbers were Chabrier's "España" rhapsody and Berlioz's "Roman Carnival," which were ravishingly done under Conductor Stock's lead. The soloist of the week was Josef Hofmann, who played in his customary artistic manner the Beethoven concerto No. 5, and after the intermission, "Chromatico," by Michel Dvorsky. The latter, heard here for the first time, did not impress greatly, but proved an excellent showpiece for the pianist.

#### Sunday Concerts

The worst blizzard on record here could not keep music lovers away from the Godowsky and Gluck recitals on Sunday afternoon and Galli-Curci's concert in the evening. Mme. Gluck made her reappearance in recital at Orchestra Hall. She was so surprised to find the hall was practically filled that she addressed her audience in appreciation. Mme. Gluck was not at her best. This might have been due to atmospheric conditions, as the singer seemed to be suffering from a cold, especially noticeable in her high register.

#### Godowsky at Cohan's Opera House

Leopold Godowsky played the Chopin B minor scherzo and andante spianato and polonaise; Schumann's "Carnival," Balakirew's "Islamey," Ravel's "Jeux d'Eau," the Liszt "Mephisto Valse" his own "Humoresque" with his customary virtuosity and mastery, at his recital at Cohan's Opera House. This event was one of the musical treats of the season.

#### Mme. Galli-Curci at the Auditorium

Mme. Galli-Curci gave her only recital of the year at the Auditorium before a house that was sold out two days prior to the concert, even though some seats were left vacant because their holders could not get to the theatre to occupy them. This was due to the stopping of traffic in many sections of the city. Mme. Galli-Curci had arranged a very interesting program, including selections

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JEANNETTE COX.

#### Patriotic Kansas Musicians

Kansas City musicians have responded generously to the Red Cross patriotic call. Those volunteering their services included the fife and drum corps from the Old Soldiers' Home at Leavenworth, Scotch Highland Band, Hiner's Band, Boy Scout and Home Guard buglers and members of the local Musicians' Union. Edward Hiner, chairman of the music committee of the campaign, has directed all of the work.

#### George Reimherr Busy Doing His Bit

George Reimherr, the popular American tenor, aside from his many concert engagements, has given a great deal of his time to singing and to giving fencing exhibitions for the Red Cross and the Smoke Fund. He has recently been engaged to sing in a joint recital at Providence, R. I.

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## PHILADELPHIA ORCHESTRA ON MIDDLE WESTERN TOUR

**Remarkable All-Virtuoso Concert—Rich Quartet, Boston Symphony and Metropolitan Opera Company Offer Rich Musical Fare—  
Local Notes of Interest**

Philadelphia, Pa., January 11, 1918.

There were no concerts by the Philadelphia Orchestra at the Academy on Friday and Saturday, January 11 and 12, as the orchestra was on its second week's tour in the Middle West. On this tour it will play its third pair of concerts in Pittsburgh, with Hans Kindler, as soloist, and will also appear in Ypsilanti, Detroit, Kalamazoo and Grand Rapids, Mich. The orchestra will consist of 102 players for this tour, and the Tchaikowsky program recently performed in Philadelphia will be played. In some instances Tchaikowsky's "Rococo Variations," for cello, will be substituted for the "Nut Cracker" suite.

### Remarkable All-Virtuoso Concert

Recently in the ballroom of the Bellevue-Stratford a concert was given by Clara Clemens, Olga Samaroff, Ossip Gabrilowitsch, Thaddeus Rich, Hans Kindler and Leopold Stokowski, in aid of the Settlement Music School, before an audience which left but few seats vacant.

Madame Samaroff and Mr. Kindler gave an exquisite interpretation of the piano and cello sonata in C minor

by Saint-Saëns. Excellent interplay of spirit between the instruments made for a thorough understanding and agreement of interpretative ideas that proved thoroughly satisfactory.

Miss Clemens' first group of songs consisted of four numbers of the Russian school, two by Rachmaninoff and one each by Gabrilowitsch and Tchaikowsky, and her second group brought forth "La Sérénité" from Saint-Saëns, Bizet's "L'Avril" and "Hopak" by Moussorgsky. Her singing proved an undeniable and agreeable surprise. Interpretations were given with much warmth of tone and variety of coloring, while her undoubted understanding, as well as her dramatic and poetic powers, proved an equipment that made her interpretations vital and authoritative. Her numbers were well done, and her selections proved her a maker of interesting programs.

Gabrilowitsch accompanied Miss Clemens throughout the evening with magnificent taste and a masterly conception of his part. The Grieg sonata in F major was offered with tremendous success by Messrs. Gabrilowitsch and Rich. It is a matter of course that a duo performance

by two such virtuosi represents the acme of artistic accord. The Arensky romance and the Saint-Saëns valse and concerto arranged for two pianos were played by Mme. Samaroff and Mr. Gabrilowitsch. The romance was beautifully done, and the valse made a delightful impression, the pianists displaying an interlocking of concept and intention which commanded the deep appreciation of the audience.

During the intermission Mr. Stokowski made an address in which, by gradual stages he unfolded the many beneficial effects held out by the Settlement Music School, and thoroughly explained the purpose of the institution, as well as the success of the managers in achieving their aims.

### Rich Quartet Gives Chamber Music Concert

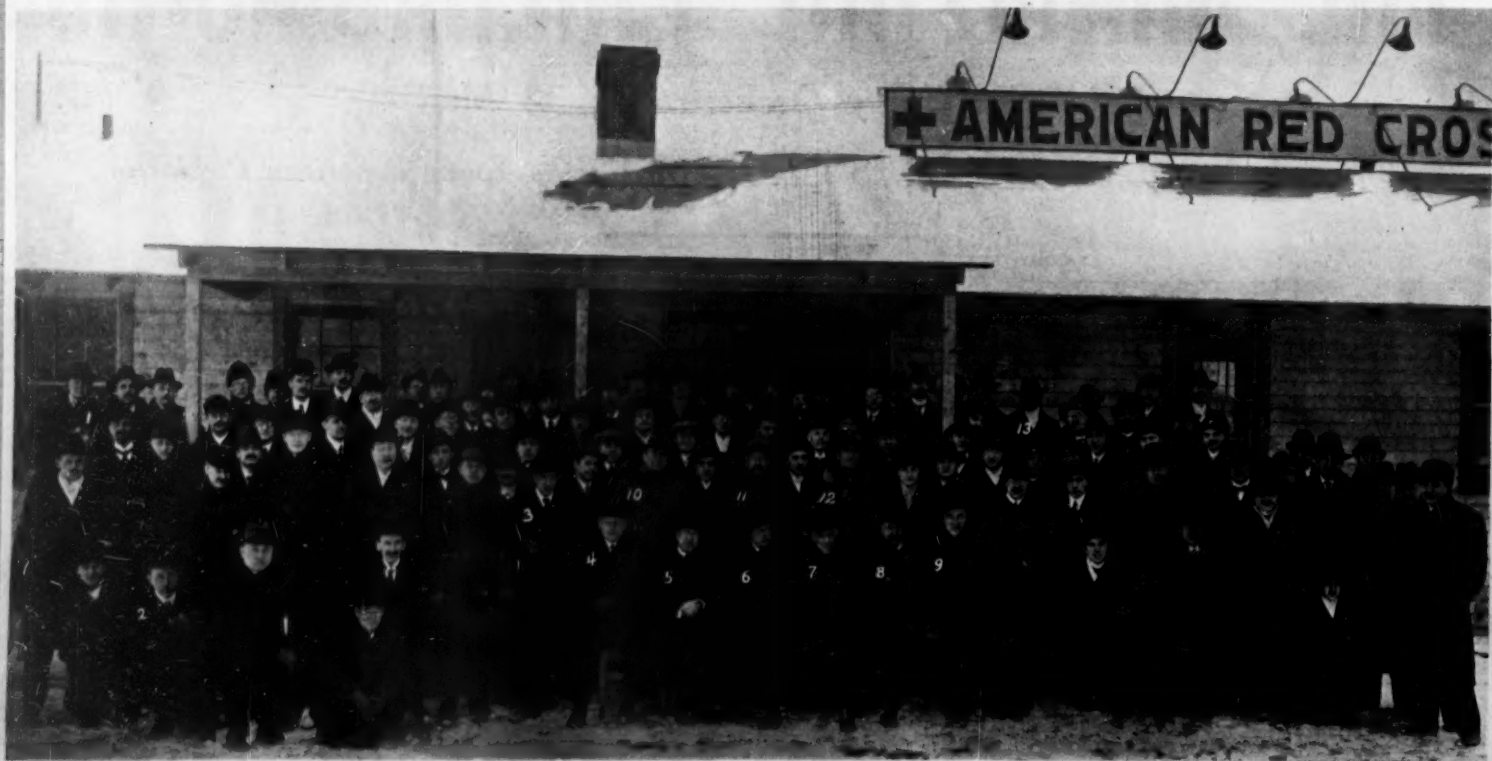
In the ballroom of the Bellevue-Stratford, on Sunday afternoon, January 6, the Rich String Quartet played to the Chamber Music Society with fine effect and enjoyable results. The quartet, composed of Thaddeus Rich, first violin; Hedda Van den Beemt, second violin; Alfred Lorenz, viola, and Hans Kindler, cello, assisted by Edmond Rollofsma, clarinetist, presented a program which opened with Mozart's quintet for clarinet and strings, op. 108. Excerpts from the romantic serenade of Jan Brandts-Buis, the Belgian composer, were received with such enthusiasm that the players were compelled to arise several times in acknowledgment of the plaudits. Debussy's quartet, op. 10, was the concluding number. This was played with the laudable understanding and refinement of tone inseparable with a Rich Quartet concert.

To Arthur Judson, Mrs. H. E. Yarnall, Edwin Fleisher, and the other officers of the society, credit is due for the



### THE PHILADELPHIA ORCHESTRA VISITS CAMP DIX.

Leopold Stokowski's men gave a special concert at the central Y. M. C. A. auditorium, Camp Dix, Wrightstown, N. J., on Wednesday evening, January 3, under the auspices of that organization, H. R. Lansdale, general secretary of the camp, acting as master of ceremonies. The orchestra made the trip to the camp in a special train and upon returning to Philadelphia, Alexander van Rensselaer entertained the 110 musicians at supper. The program presented was made up largely of Tchaikowsky works, including the "Pathétique" symphony and the "1812" overture. One of the accompanying pictures shows a portion of the audience of over 4,000 officers and men who heard this concert, and in the other are seen the members of the orchestra and those interested in the success of the Camp Dix program: (1) Arthur Judson, manager of the orchestra; (2) Louis Mattson, assistant manager; (3) David Dubinsky; (4) Noah Swaine, of the Philadelphia Orpheus Club, who sang several numbers between the orchestral parts of the program; (5) Thaddeus Rich, concertmaster of the Philadelphia Orchestra; (6) Leopold Stokowski, conductor; (7) Edward W. Bok, of the board of directors; (8) Alexander van Rensselaer, president of the Orchestra Association; (9) Hans Kindler; (10) W. Stanley Hawkins, director of mass singing; (11) Herbert P. Lansdale, general camp secretary, and (12) Olaf Gates, director of social activities, all of the Army Y. M. C. A.; (13) Walter Pfeiffer.





comprehensive plan and artistic atmosphere in evidence at these concerts.

#### Boston Symphony Orchestra Heard

A concert was given at the Academy of Music on Monday evening, January 7, by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck. The program opened with a spirited presentation of the National Anthem, after which Tchaikovsky's symphony No. 4 in F minor, and the Seiffert arrangement of the concerto grosso in D minor from Handel, with Dr. Muck at the piano, were offered. The overture to the opera-ballet, "Anacreon," by Cherubini, and three orchestral fragments from Ravel's "Daphnis et Chloe," concluded the program. Like the symphony all the lights and shades of the grosso concerto were admirably realized and the applause that greeted the efforts of the orchestra and Dr. Muck spoke the undeniable approval of the audience, which was a large one.

#### Performance of Liszt's "Saint Elizabeth"

The Metropolitan Opera Company presented Liszt's "St. Elizabeth," in the Philadelphia Opera House, on Tuesday evening, January 8. To Artur Bodanzky much credit is due for the admirable musical arrangement offered. Florence Easton, as Elizabeth, sang with a tonal beauty and a sincerity of purpose which in many respects proved a revelation and called forth ovation after ovation that, needless to say, was well-deserved and gratefully acknowledged. Historically, Miss Easton's portrayal of the role was a classic, revealing a decided intellectual and emotional charm that proved all-satisfying. The legend was sung in English, and Miss Easton deserves much credit for her well-nigh perfect enunciation.

Clarence Whitehill, as Ludwig, contributed much to the enjoyment of the production, his voice and action being on a par with his other appearances in this city. Margaret Matzenauer, as Sophie, brought her dramatic and vocal gifts into play with excellent effect. Robert Leonhardt was the Seneschal; Basil Ruysdael appeared as the Magnate, and Carl Schlegel as Herman, while Elizabeth and Ludwig, as children, were portrayed by the Misses Bitterl and Billeri, respectively. The chorus was finely balanced, and conductor Bodanzky acquitted himself well.

#### Hunter Welsh Composition Given Rendition

A new composition, "Missa Nativitatis Domini," by Hunter Welsh, the American pianist, was recently presented with excellent effect at St. Peter's Church by a choir, consisting of over one hundred well-trained male voices, with an organ and a large orchestra. Leopold Lyre, organist, conducted, revealing the evident worth of the mass. Mr. Welsh possesses a keen insight into the beauty of symmetrical balance, of moods, tonal coloring and dynamic force, and his "Missa Nativitatis Domini," is well scored. So successful was the performance that three additional presentations were given.

On Sunday evening, January 6, Mr. Welsh gave a recital before the Graphic Sketch Club, his program being given with artistic spirit, beautiful color effect and thorough interpretative understanding. An audience which packed the hall to the doors was enthusiastic in its applause, necessitating many recalls and two encores. His program was made up of works by Bach, Rameau, Scarlatti, Mozart, Brahms and Liszt.

#### Melba Introduces Stella Power

Recently Madame Melba gave an interesting concert at the Academy of Music. An enthusiastic audience gave frequent demonstrations of its delight in a program which included the "Jewel Song" from "Faust," Chausson's "Le Temps des Lilacs," and "Les Papillons," Rimsky-Korsakoff's "Chant Indoue," Bemberg's "Chant Venetien," and Ardit's "Se Saran Rose." The encores offered included "Mattinata," "Annie Laurie," and "Comin' Thro the Rye," the singer playing her own accompaniments for the encores.

Stella Power was introduced by Mme. Melba, who made her protégée known in a kindly, simple and brief address. Miss Power sang "Bel Raggio" from Rossini's "Semiramide." Her voice is exceptionally sweet and elastic, and her interpretative powers decidedly comprehensive.

Others on the program included Arthur Hackett, a tenor of remarkably fine voice, who sang two groups of songs admirably; Francis de Bourguignon, wounded in the Belgian army, who offered some piano works of real merit, and Frank St. Leger, accompanist.

#### Philadelphia Musical Bureau Needs More Office Space

That the thorough business principles, keen artistic perception and successful development of the Philadelphia Musical Bureau are due entirely to the vital activities and tenacious characteristics of Benno Rosenheimer, manager of the institution, there can be no shadow of doubt. To such an extent has the prestige and clientele of the institution grown that this increase has necessitated an addition to the office space and of the business working force, and although the bureau is still located in the Weightman Building (1524 Chestnut street), it is now occupying suite 507 and 508 at that address.

Among the artists connected with the Philadelphia Musical Bureau may be mentioned Sascha Jacobinoff, Hunter Welsh, the Schmidt Quartet, Hans Kindler, Mary Barrett and Mildred Faas. Mr. Rosenheimer has been successful in placing his artists with the leading musical organizations and concert courses. Moreover, his soloists have been offered invariably return engagements following their initial appearances. G. M. W.

#### Third Rubinstein Musicale

The Rubinstein Club, Mrs. William R. Chapman, president, will give its third musicale of this season on Saturday, January 19, in the Astor Gallery of the Waldorf-Astoria, New York. An excellent program has been arranged, and the members and guests, including the gentlemen, are requested to remain after the close of the program for a social hour, to greet the president and honor guests. The artists to appear are May Peterson, soprano of the Metropolitan Opera Company, and the Belgian cellist, Daisy Jean.

#### Soder-Hueck Artist-Pupils Greatly in Demand

The permanent activity and success of Soder-Hueck artists is one of the best proofs of their splendidly trained voices and their ability.

George Reinher, the popular American tenor, whose recital was such a pronounced success at the Princess Theatre last fall, has filled the following engagements of late: December 30 in "The Messiah," given at the First Congregational Church, Montclair, N. J., under the direction of Mark Andrews; January 3, song recital at the Ilderau Club, Rahway, N. J.; January 7, in a group of new compositions by Cecil Forsyth at The Pleiades Club, at the Hotel Brevoort, New York.

Elsie Lovell, the charming young contralto, scored with her song recital at Pittston, Pa., also in her singing for the soldiers in different camps. She is now busy making phonograph records, her rich, luscious voice of fine resonance adapting itself well to this work.

Walter Mills, baritone, another drawing card of the Soder-Hueck studios, is gaining recognition through the medium of his splendid voice. He filled several engagements in Brooklyn recently, and on January 13, he was booked for a concert at Hotel Gramatan, Bronxville, New York. In February he will sing in a joint recital at the Brooklyn Academy of Music.

Dorothy Beach, mezzo-contralto, acquitted herself to best advantage with her singing at the Wanamaker Auditorium recently, and was engaged to give some solos for a special service, at the Chapel of the Intercession, New York, January 13.

Marie Campbell, who has toured the country in an operatic act with Walter Heckman, the operatic tenor, another Soder-Hueck pupil, is winning great success on her present concert tour as her press clippings from San Antonio, Texas, show. Miss Campbell has a splendid lyric soprano voice.

Walter Heckman, now a sergeant at Camp Upton, is a popular favorite among boys through the medium of his beautiful voice and art, and he sings frequently in the camps.

#### Philomela Ladies' Glee Club

The Philomela Ladies' Glee Club, Etta Hamilton Morris, conductor, gave a concert at the Bushwick High School, Brooklyn, on Tuesday evening, January 8. The excellent work of this organization under the able guidance of Mrs. Morris was liberally applauded. The program comprised "Our America," Stetson; "Song of the Persian Captive," Daniels; "Ashes of Roses," Cole; a group of American Indian songs by Cadman; "Nymphs and Fauns," Bemberg; "Sweet Little Woman o' Mine," Bartlett; "Louisiana Lullaby," Foster; "Blest Pair of Sirens," Huhn. Mrs. Morris was also heard in Dell' Acqua's

"Chanson Provençal," and "One Fine Day," from "Madame Butterfly." Her voice is a pure soprano of beautiful quality, and her singing occasioned many recalls.

Henry Rowley, baritone, was heard in "Three Grenadiers," Schumann; "A Sea Song," Stickles; "Thy Beaming Eyes," MacDowell, and "The Year's at the Spring," Beach. "Mira, di Acerbe Lagrime," from "Il Trovatore," and Hildach's "Passage Bird's Farewell," two duets for soprano and baritone, were beautifully sung by Mrs. Morris and Mr. Rowley.

#### Orchestral Engagements for Pilzer Pupils

As a general thing, the musical public at large is familiar with the work of Maximilian Pilzer only insofar as it pertains to his art as a violinist. By dint of constant study and diligent application, Mr. Pilzer has attained a position in the forefront of American artists—a position which Mr. Pilzer may regard with justifiable pride in which his fellow countrymen share. But all of Mr. Pilzer's talents are not confined to this field, for he is endowed with unusual gifts as a pedagogue, possessing the ability to impart to others that which he himself has attained through much effort. Three of his excellent pupils have been chosen by Hugo Riesenfeld to play in the orchestras at the Rialto and Rivoli theatres, New York, where the musical numbers are very important features of the program. The pupils so chosen are Maurice Helsand, Louis Hammer and Irving Kaplan, and Mr. Pilzer declares his belief in their ability.



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"Certainly there has been little playing in Manhattan this winter to rank with his delivery."—*Brooklyn Eagle*.

"A virtuosity that should gain him the pride of the nation."—*Evening Telegram* (Philadelphia).

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EVELYN

# PARNELL

Lyric  
Coloratura

## "La Traviata"

With the Chicago Opera Association, January 5

"Her success was unmistakable . . . she created a perfect furore of applause."

Saturday evening at the opera Evelyn Parnell made her debut with the Chicago Opera Company as Violetta in "Traviata." She is an American who achieved success first in Boston, and then in several important opera houses in Italy. Her success with the audience on Saturday was unmistakable, and she did the "Ah, fors e lui" with so much style that she created a perfect furore of applause. She proved to have decided ideas of interpretation, and the voice, appearance and ability with which to carry them out.—*Henriette Weber, in Chicago Examiner, January 7, 1918.*

Evelyn Parnell, known better in the opera houses of Europe than of America, made her first bow to a Chicago audience on Saturday night, singing the role of Violetta in Verdi's "Traviata." . . . Miss Parnell has distinctive merits of her own. Her voice has a quality that is fine and also personal; she uses it deftly and speedily, and it has good power. . . . Miss Parnell makes a good-looking figure, and she moves about the stage as though she had a definite sense of direction.—*Edward Moore, in Chicago Daily Journal, January 7, 1918.*

The Saturday evening performance of "La Traviata" brought a young American coloratura soprano before the Chicago public for the first time. Evelyn Parnell sang the role of Violetta with some temperamental qualities and a voice which encompassed the music. . . . She made a good impression with "Ah, Fors e Lui."—*Maurice Rosenfeld, in Chicago Daily News, January 7, 1918.*

In the evening Evelyn Parnell made her debut as Violetta in "La Traviata." She has a voice of pleasing quality and made a good impression on her first appearance.—*Karleton Hackett, in Chicago Evening Post, January 7, 1918.*

#### ADDRESS

Evelyn Parnell, 4 Carleton Street, Boston (or) Musical Courier, 437 Fifth Ave., New York

## A TALK WITH RUDOLPH GANZ

Pianist Says That America Is "the Greatest Music Hearing Country in the World"—This Country Musically Ahead of Germany and France

I was quite startled the other day when Rudolph Ganz, the Swiss pianist, said to me, "I firmly believe that America is the greatest music hearing country in the world."

A tiny doubt crept into my mind, because I thought his favorable opinion of our people might be based on the fact that they like him so well.

However, I was convinced of his sincerity as well as his American point of view when he added, "The trouble with you Americans is that you forget that, whereas in Europe music is a matter of tradition, in this country, with the exception of New York, you are dealing with what I call musically a first generation. This very newness is an advantage. It supplies the public that is not only open to everything, but eager. The best example of this that I can cite is Canton, Ohio, a town of 70,000 inhabitants. It engages an artist for two successive days, as the hall, which seats 3,500 people, cannot at one performance accommodate all those who wish to listen. In other words, every tenth person in that town hears the artist before he leaves. It was particularly interesting to me because I was the first pianist they had engaged in their course. That and the fact that I was following Percy Hemus, who was singing

camp songs, made me wary. I was afraid to go out and play serious music, but to my surprise the audience soon warmed up and showed that typically American spirit of 'I don't know why I like it, but I do.'"

Mr. Ganz warmed up to his subject and continued: "Such a spirit could not exist in a European audience that is hampered by tradition almost to the point of decadence. Even a French, German or an Italian artist would tell you that in a foreign city of the size of Canton he would have to modify his program and probably accompany a singer or a violinist. At the last concert I gave in Königsberg, Germany (and for a very small price), I played a group of solos, a concerto with the orchestra, and accompanied a singer quite unknown. On the other side, that sort of thing, the pianist also acting as an accompanist, is expected. I played one entire season as a soloist and acted at the same time as accompanist to Van Rooy. Even Arthur Nikisch plays the piano for Elena Gerhardt at all her recitals.

"I must confess that when I first came to this country, which was in 1900, I was as ignorant as the rest of the European artists of your actual state of advancement. At that time I was living in Chicago, and when I first heard the Chicago Orchestra, then under Theodore Thomas, I almost fainted with surprise. I had the impertinence to write to Thomas, 'What I heard yesterday reminded me of the best days of the Berlin Philharmonic.'"

"Mr. Thomas was of a forgiving nature, for he invited me to his home. When he showed me the programs

he had been playing for the two preceding years, my awakening was complete, and I felt myself growing smaller and smaller. I gasped, 'You don't mean to say that you have played these works?' To which Mr. Thomas replied, 'It's you people on the other side that are backward. The conductors in Berlin hesitate to play what we take as a matter of course. I have proof positive that nearly every Tchaikowsky symphony has been performed here before it was done in Berlin.'"

"The longer I resided in Chicago the more I was convinced of the truth of Mr. Thomas' contentions. Within four months after the early works of Strauss were performed in Munich, Theodore Thomas was giving them to his city. In fact, the inhabitants of Chicago heard them long before those of Berlin.

"Berlin always has been slow to take up new things. When there, in 1908, I asked Arthur Nikisch, who is very conservative and tries out things in Hamburg in order not to give his Berlin audiences too great a shock, why he wasn't doing more of the work of the French school, and why, for example, he had not performed Ravel's 'Rhapsodie Espagnole'? He replied, 'I wouldn't dare play it. We play only the accepted things.' This conservative spirit has not changed, for when, on a more recent visit to Berlin, I told him that in your so called 'way back West' I had played Sinding's 'Rondo Infinito,' they refused to believe it.

"Of course, every section of America is not so advanced. There is the great Northwest, which Lois Steers, of Portland, exploring and musically awakening. She tries out all sorts of territory and takes you to weird places. These people are so naive that they look upon you as an entertainment, and I fully believe that you are entitled to make over your standard to

50 West 67 Street,

New York City,

January 8, 1918.

My dearest friend and teacher:-

My first desire after returning from my concert is to sit right down and try to tell you how much I appreciate all you have done for me. When I came to you three months ago, I fully realized that the condition of my voice was causing me serious trouble.

Right from the start you made it clear to me just where my trouble lay and in this short time you succeeded in leading me to the right road, which I feel absolutely confident will bring me to the realization of my fondest ambition, which is to become one of the really great recital singers before the public today.

I can never thank you enough, my dear, dear Stonie, and will always endeavor to do all you expect from me.

With love

*Namara*



RUDOLPH GANZ,  
Student and Master.

reach them, for if you don't they will never be educated.

"Did you ever hear Josef Hofmann's experience in one of Mrs. Steers' little towns in the North? In the middle of the program a man put on his hat and started for the door. Mrs. Steers ran after him in hot haste, and asked, 'Why are you leaving—don't you like it?' To which he answered, 'Yes, I liked it, but I've had enough.'"

"Compare that sort of thing with the snobbishness of many European audiences. After all, though art should be aristocratic in its creation, it should be democratically received.

"As I said before, in Europe there are no such things as concert audiences of 4,000 and 5,000 people. Take France and Spain. There in the smaller cities practically the only ones who hear music are the members of the so called philharmonic societies. Such concerts are more like private affairs. The same thing I found to be true in Cuba. It is the Latin spirit. Not only are the audiences exclusive, but the critics are men of letters rather than musicians.

"Such a reception as Albert Spalding and I had when we played in San Francisco when opening the auditorium there would be utterly impossible in a European city of like size. I played the 'Emperor' concerto by Beethoven and Albert Spalding did the Mendelssohn concerto. All those people were willing to listen, though many did not understand.

"How quickly the American people are growing. I can see it with my own pupils. Seventeen years ago, when I first started to teach here, they came to me and wanted brilliant show pieces. Now they want Beethoven. Not only the pupils, but the general public are susceptible to progress. A student from Arizona goes to Europe, studies, comes back and spreads his propaganda in his native town.

"The signs of the great awakening in America are numerous. This country is producing also good fiddle makers. In Oregon, California, and Iowa one finds men whose sheer genius compels them to make instruments that can well be indorsed.

"America has two schools or styles of music, the Cadman and the Carpenter, the former more pleasing, the latter more severe. We are discovering too that English, when properly sung, as in 'Saint Elizabeth,' is really beautiful. Lastly, America is producing great talents. Albert Spalding, for instance, is as fine as any European artist.

"Not only does America produce instrumentalists, but also it has singers, and the voice, being born in the body, is always the beginning of musical history. The American singer, like the French, does not lay emphasis on the feeling displayed, but rather on the beauty of



the voice. With the German it is all feeling and emotion.

"Look at how American singers are now shining at the Metropolitan. I suppose you know that the standard of that opera house is unique. With the exception of Covent Garden (and that is only a short season) the Metropolitan Opera House is the only place in the world that produces works in their own language.

"One must remember that most of the great artists have been here permanently for the past two years.

"Does not this all go to prove that America is the greatest hearing country in the world? Remember that for the most part Americans are a first generation, and that the slow growth is the healthy one."

All true, thought I, but it takes a man like Rudolph Ganz to tell us the truth. There is the old saying that a prophet is never appreciated in his own land. We might apply it to our own case and say that we Americans do not always realize how advanced we are, and how much good music we are hearing. Perhaps the trouble with us is that we are too modest.

CLAIRE ROSS.

## BALTIMORE, MD.

Baltimore, Md., January 3, 1918.

Conductor Gustav Strube arranged an unusually interesting program for the third concert of the Baltimore Symphony, which took place on December 28, at the Lyric. Of the charming old Haydn G major symphony, popularly named the "Surprise," he gave a reading which was remarkable for its delicacy and sprightliness, the last movement, in particular, breathing a contagious spirit of joyousness that is perhaps the hardest of all impressions to convey in these troublous times. Conductor Strube is a thorough master of the baton, holding his forces well in hand, and bringing out all the beauties of the score. Mischa Levitzki, the soloist, made his first appearance in the city. He is a young man of prepossessing personality and of remarkably fine technical attainment. In the Schumann piano concerto in A minor his playing showed great brilliancy and a delightful finish.

The orchestra played also the Chabrier "Rhapsody Español" and a very interesting work by an American composer, H. F. B. Gilbert, this being a comedy overture worked out in scholarly fashion on negro themes. One "spiritual" is used in fugue form, making a very interesting part of the work, which is brought to a close by a wild bacchanale of ragtime.

The next concert is to be on January 25, with the Orpheus Club as soloists. D. L. F.

## Second Flonzaley Quartet Subscription Concert

An intermezzo by Daniel Gregory Mason will be a feature of the Flonzaley Quartet's second subscription concert in Aeolian Hall, New York, on Tuesday evening, January

## A Comparison

Below is a statement of the aims and reasons for existence of the National Federation of Musical Clubs (an organization which was founded in 1897), taken from a booklet circulated by the publicity department at the tenth biennial convention of the Federation, held at Birmingham, Ala., in April, 1917:

To support American institutions of American art.  
To encourage creative not competitive art.  
To maintain an adequate scholarship loan fund.  
To assist in the publishing of compositions for deserving composers who are in need of such assistance.  
To provide a suitable way for giving a production to worthy compositions.  
To secure a hearing for the young American artist.  
To promote an increased appreciation for music among the American people.  
To advocate the introduction of music study and credits into the public schools.  
To create an insistent demand for opera in English and recognition of our own tongue.  
To bring about a closer reciprocity between clubs and artists through a national service bureau.  
To create a demand for a minister of fine arts at the nation's capital with a commission of music.  
To work for national and state conservatories.  
To establish community singing in every schoolhouse and church in America.  
To stimulate the desire for music in the home.  
To bring to the attention of state and national authorities the value of music as a business as well as cultural asset.  
To encourage the establishment of state orchestras, state festivals, pageants and folk dancing.  
Believing in so doing, we will make a better citizenship and assist in abolishing crime and insanity.

Three questions inspired by perusal of the above parallel columns:

What is the necessity of the Musical Alliance; has the Federation failed in its purposes?  
Were the formulators of the list of "specific aims" of the Musical Alliance guilty of unconscious plagiarism?  
What does that dollar pay for; and who gets it?

These are the "specific aims," as officially set forth, of the Musical Alliance of the United States, Inc., an organization founded in the present year of grace, and not till long after the Birmingham convention:

Founded to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools, with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals, whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a national conservatory of music.
8. To urge that a department of fine arts be established in the national government, and a secretary of fine arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the alliance, accompanied by one dollar for annual dues, should be sent to—  
Checks, postoffice or express orders should be made payable to The Musical Alliance of the United States.

22. This work, which is still in manuscript, is in one movement, and is intended as a sort of entr'acte between more fully elaborated quartets. The first of its two contrasting themes is described as sprightly and somewhat whimsical, while a melody imbued with deeper feeling introduces a more thoughtful episode. The Flonzaleys will open their program with the Beethoven quartet in E flat major, op. 74, and will close with Schumann's quartet in A major, op. 41, No. 3.

## Mme. Morrill's Musicale

Another of those delightful musicales was given by Laura E. Morrill at the Hotel Majestic, New York, on Sunday afternoon, January 6, before an audience which included a large quota of the social and musical elite of the metropolis. These affairs never fail to attract, both because of the excellent singing to be heard and by reason of the charming hospitality which Mme. Morrill so graciously dispenses. The singers who presented a most attractive program at the January musicale were Emily Coyle, soprano; Grace

Nott, soprano, and Jessie Pamplin, who has been heard on several occasions since her recent return from South America. The work of each of these singers was well up to the high standard which Mme. Morrill has set for her pupils, and the audience, judging from the applause, was most appreciative.

## Elizabeth Parks to Speak for Music Teachers

Elizabeth Parks Hutchinson, the well known church and oratorio soprano, recently returned from spending five months with the British armies, and Alois Trnka, violinist, will furnish a program for the New York City Chapter of the New York State Music Teachers' Association, at the regular monthly meeting, Steinway Hall, New York, Tuesday evening, January 22. Mr. Trnka will play the Bruch fantasie on Scottish Melodies; "Hebrew Lament," "Danse Caprice," Joseph; Bohemian folksong and fantasie on Bohemian girl, Sivik, Israel Joseph at the piano.

Mrs. Hutchinson will speak on "The Soldiers' Own Music," which she illustrates with songs.

# Namara's Recital

"Outside Conventional Lines"—Wm. Henderson, in the New York Sun

## Mme. Namara Gives Novel Song Recital

Mme. Namara, American soprano, gave a song recital yesterday afternoon in the Princess Theatre. She was assisted by Herman Sandby, the Danish cellist. Mme. Namara's recital, which was heard yesterday by a large and friendly audience, was somewhat outside conventional lines. Charming costumes according to the early Victorian period, the singer sang first to harpsichord accompaniment a group of French songs by Martini and Weckerlin, which she followed by an encore song, playing her own accompaniment.

Then there were included in the list three songs by composers who were in the audience, namely, "La Columba," by Kurt Schindler; "I Am the Wind," by Florence Gere, and "Nenth the Stars," by Rudolph Ganz. These songs were all repeated and so was an effective manuscript song with cello obligato, by Lady Polowsky.

Mme. Namara addressed pertinent remarks several times to her audience from the stage as occasion arose, which gave an added touch of pleasant intimacy to the affair. Her voice is of a beautiful quality. . . . Her singing can easily charm through tone, graceful style and lovely feeling.—New York Sun.

## Mme. Namara Triumphs in Recital

Crinolined in an expansive skirt of translucent green, her hair arranged prettily, with a saucy little topknot, to conform to that quaintly piquant fashion, Mme. Namara sang yesterday to a delighted gathering in the Princess Theatre.

It was the first recital this gifted soprano had given in New York for several years, and a wholly delightful entertainment it proved to be, not only because of the charm of her singing but because of the feeling of intimacy, so rare in these days, which hung over the matinee from beginning to end.

In a group of medieval airs, sung to the tintinnabulations of a harpsichord kindly loaned by Henry Synons, Mme. Namara established at the very outset the atmosphere she had sought to create. And when she sat down at the ancient instrument to accompany herself in an encore, and, warned by a few tinkling chords that her memory might not be quite reliable, called into the wings for the music, she put herself into even closer touch with her auditors.

Nor was this the only incident that emphasized the refreshing informality of the proceedings. For after singing Giordano's "Caro mio ben," Gretchaninov's "Berceuse" and Lady Polowsky's "Spleen," Mme. Namara did not hesitate to ask her listeners what they wanted her to repeat, and after Rudolph Ganz's dainty "Nenth the Stars," she exclaimed, "Shall I sing it again?" On one occasion, moreover, she evoked a little outburst of friendly merriment by explaining with



amusingly naive frankness why she had turned away from the audience to lift a bit of delicate lace to her nose.

But if Mme. Namara was suffering from a cold in the head nothing but this amusing interlude disclosed her predicament. For rarely has her voice sounded so mellow and so rich in the middle register, and rarely have her high tones combined in so marked a degree clarity and sweetness of timbre.—New York American.

Mme. Namara, lyric soprano, gave a recital at the Princess Theatre yesterday afternoon. Her voice has quality, her enunciation is clear, her art is unmistakable and her personality is gracious. Such a combination in the intimacy of the little theatre could not fail to give enjoyment to the capacity audience that held many musicians of note. She wore a picturesque, old fashioned costume with a hoop skirt which, artfully, she pretended bothered her. Mme. Namara's spoken appeals to the audience were refreshing. "Do you want me to sing it again?" she asked after Mr. Ganz's song. "Which of the three do you want me to repeat?" she asked after one group. But the most fetching was an apology, "My nose is running."—New York Evening World.

Namara, a singer well known to New York, gave a recital yesterday afternoon in the Princess Theatre that held numerous musical features. Mme. Namara sang in French and English and unmistakably pleased her audience.—New York Evening Journal.

Mme. Namara, lyric soprano, wife of Guy Bolton, playwright, was heard in recital yesterday at the Princess Theatre. Her voice is big.—New York Morning World.

Mrs. Guy Bolton, who on the concert stage calls herself simply "Namara," has passed through various vicissitudes of voice. That her strangely exotic soprano always possessed an entirely individual and fascinating quality could not be denied, yet for some reason she preferred to keep some of this beauty bottled up in her throat.

In her recital at the Princess Theatre yesterday afternoon Namara proved convincingly that she has at last found how to open her mouth and let her really splendid tones pour out freely. Namara was yesterday most impressive in two Debussy songs and Polowsky's "Spleen," to which Herman Sandby played a cello obligato. She showed the flexibility of her voice in Burzi-Pecchia's "Little Birdies" and Kurt Schindler's "La Columba," which was among the several songs she had to repeat.—New York Evening Mail.

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## VICTOR HERBERT A "GUEST" WITH THE CINCINNATI ORCHESTRA

Popular Composer-Conductor Received with Acclaim  
—Praises the Orchestra Enthusiastically

The popular concert given in Music Hall on Sunday afternoon January 6, by the Cincinnati Symphony Orchestra under the direction of Victor Herbert was an extraordinary event in several ways. The audience tested the capacity of the immense auditorium, and in enthusiasm surpassed anything that can be recalled in this community in many years. The occasion was also the debut of Victor Herbert, celebrated composer, as guest conductor of Cincinnati Orchestra. His reputation had preceded him, and the program was in itself of a very attractive aspect.

It did not take long after the inspiring performance of "The Star Spangled Banner," to determine the calibre of Victor Herbert as a conductor. Gifted with a rare personality, he has such a complete knowledge of the most intimate sides of the orchestra that his sway is thorough and his command of his forces absolute. The orchestra, eager to give the very best they had in them, responded as they have not done in years. The program was light, to be sure, but it was played with as much warmth and care as if it were a festival affair. Herbert had evidently won the appreciative attention of the men as well as their respect. The first number was an effective march of an "Ancient Irish Clan" by an Irish composer named Hennessy, which served as a pompous opening. Then followed a group of very charming American numbers, delightful transcriptions (done by Herbert) of MacDowell's "To a Wild Rose," and Cadman's popular song "The Land of the Sky-Blue Water," exquisitely played by the orchestra, and a movement from Nevin's suite "Lorna Doone," called "Butterflies." The latter was daintily played, and had to be repeated.

The Massenet suite, "Les Erinnyes," was the most ambitious selection of the afternoon. With its well known "Elegie" it also proved very popular with the audience. It showed the more serious side of Herbert's gifts and gave evidence of what might be expected of him in the regular symphony programs which he is scheduled to conduct during his season here. The applause was so persistent that instead of repeating a part of the suite a transcription of Godard's popular "Lullaby" was played.

The second part of the program opened with "In Bohemia," an overture by Henry Hadley, in which the brilliance of the orchestra was allowed a riotous sweep. Sigurd Fredericksen, one of the cellists of the orchestra, played the Boellmann "variations." He gave a clear and pleasing performance and the audience was cordial in its appreciation.

Two of Dvorak's Slavonic dances, played with great skill, proved most enjoyable. The climax of the afternoon came in the performance of Herbert's "American Fantasy." This very clever composition, which poetically presents the spirit of the nation in the use of its popular songs, concluding with "The Star Spangled Banner," was given with such fervor and spirit that it brought forth an ovation such as no conductor in many years has received in historic Music Hall. Herbert faced the audience when the climax of the fantasy was reached, and the big house rose and sang the anthem with heart and vigor, while thrills ran up and down the spinal columns of those fortunate enough to be present. Cheers, shouts, waving of handkerchiefs, thunderous applause, formed a demonstration such as it was scarcely thought Cincinnati could be capable of at a concert, greeted the conductor. He was finally compelled to acknowledge the reception in a little speech in which he praised the splendid quality of the orchestra and mentioned the great pleasure it gave him to be honored as one of its guest conductors. It was a red letter day in Cincinnati's musical history.

### Herbert Leads Symphony Concerts

The Cincinnati Symphony Orchestra gave the seventh pair of concerts of its regular symphony season in Emery Auditorium, on Friday afternoon, January 11, and Saturday evening, January 12, under the direction of Victor Herbert, who succeeded Walter Henry Rothwell as "guest" conductor, the first to act in that capacity.

The true measure of Herbert's ability was demonstrated at the symphony concerts. His program was entirely modern, not of the greatest musical importance, perhaps, but intended to test the virtuoso powers of the leader. The guest conductor came out of it with flying colors.

His leading is distinctly individual, not pieced together from gleanings of others, but markedly individual from beginning to end, fundamentally thought out on personal lines and with personal convictions. The Tchaikowsky E minor symphony, was given a splendid performance. Herbert made the orchestra play as it has seldom performed in recent times. Not only was this true of the symphony, but also of the second part of the program. After the intermission the brilliant "Carnival Romain," of Berlioz, was given a stunning performance. The mysterious and finely shaded "Swan of Tuonela," of Sibelius, was exceedingly well played. The Siegfried Rhine Journey from Wagner's "Gotterdammerung" concluded the program in a glorious manner. Herbert's perfect musicianship, his comprehensive knowledge of the orchestra as an instrument capable of the widest latitude in tonal expression, and above all the thorough legitimacy and sincerity of his interpretations make for performances that give genuine satisfaction.

### Guests of Victor Herbert

Seventy members of the Cincinnati Symphony Orchestra were guests of Victor Herbert, at the Lyric Theatre on

Thursday evening, January 10, at a performance of his latest romantic comic opera, "Eileen." At the request of the symphony players, Herbert personally conducted the augmented orchestra of the Lyric Theatre during the performance. The ovation which he received from the crowded house easily equalled that which he received when he conducted the opening performance of "Eileen" on Monday evening, January 7.

On Friday afternoon, by way of reciprocity, Mr. Herbert had as his guests the entire "Eileen" company, at the symphony concert of the Cincinnati Orchestra. More than seventy members of the cast attended the concert.

### Cincinnati Musical Notes

Booth Tarkington came to Cincinnati recently to see for the first time the dramatization of his book "Seventeen," which was presented by Stuart Walker, former Cincinnati, and his company at the Lyric. Mrs. Tarkington accompanied her playwright husband, both being the guests of Stuart Walker at a dinner at the Hotel Sinton and afterward in a box at the Lyric.

The Men's Glee Club of Heidelberg University, Tiffin, Ohio, gave a concert in Emery Auditorium on Thursday evening, January 3, when the applause accorded the Glee Club was generous and enthusiastic. The club is a capable body of young singers, following college traditions in the matter of style and selections, and giving a program of great variety. There were glee songs, operatic selections, solos and quartets by the club's membership, to which were added several violin solos by Harry Robert Behrens. The accompaniments were played by Ward Shults and several readings were interspersed by G. H. Gebhard. A group of patriotic numbers brought the program to a close.

The annual convention of the Ohio Music Teachers' Association will be held in Cincinnati, June 25 to 28. At a meeting of the Musicians' Club held Saturday evening, January 5, preliminary arrangements for the event were made.

A program of merit was given by three talented members of the Three Arts Club before the Community Club

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of Covington, Ky., on Friday evening, January 4—Flora Zimmerer, reader; Norma Richter, violinist, and Hazel MacDougall, pianist.

Dr. Fery Lulek was in St. Louis last week, where he was the soloist with the St. Louis Symphony Orchestra.

The Department of Opera of the Cincinnati Conservatory of Music will present scenes from several operas in Conservatory Hall during the current months.

Four musicals were given at the Home for Incurables the past week for the pleasure of the inmates. The musicians were Cora Higdon, Mrs. West, Ray Higdon, Ruth Webster, Hazel MacDougall, Norma Richter and Janet Moore.

Viola Husing won praise for her singing of "The Love Death," and several other numbers which she gave at the lecture on "Tristan and Isolde," by Mrs. Morris Straus, Thursday evening, January 10, in Rockdale Temple. H. C. Lerch gave the musical illustrations at the piano.

Margaret Daugherty, well known local soprano, who has been soloist in prominent local churches, now is singing in a professional musical company, and has been heard from by her friends at the College of Music, where she took special coaching under the instruction of Hans Schroeder.

At the coming May Festival, which will be held May 7 to 11, a new and original choral composition, by Edgar Stillman Kelley, written expressly for the festival, will be given its initial performance. It will be one of the features of Cincinnati's famous week of music. The work is "Pilgrim's Progress," the music of which has been designated as a "musical miracle play," and is written for large chorus and orchestra, chorus of children and soloists. The text, which has been adapted from Bunyan's immortal creation, is the work of Elizabeth Hodgkinson. Mr. Kelly has been at work on the music for several years.

Catherine Shepherd, talented young violinist from the class of Emil Heermann, and a certificate student from the College of Music, is touring the Middle West in her new field of endeavor, the Lyceum. R. F. S.

## NEW YORK CONCERT ANNOUNCEMENTS

Thursday, January 17

Haarlem Philharmonic Society. Morning. Waldorf-Astoria.

American String Quartet. Heinrich Gebhard, pianist, soloist. Afternoon. Princess Theatre.

Theodore Spiering. Violin recital. Afternoon. Aeolian Hall.

Philharmonic Society of New York. Ninth symphony. Evening. Carnegie Hall.

Singers' Club of New York. G. Waring Stebbins, conductor. Evening. Aeolian Hall.

Friday, January 18

Biltmore Musicales. Ysaye, Idelle Patterson, Paul Alt-house, soloists. Morning. Biltmore Hotel.

Philharmonic Society—Rudolph Ganz, pianist, soloist. Afternoon. Carnegie Hall.

La Société des Instruments Anciens. Afternoon. Aeolian Hall.

Amparito Farrar. Song recital. Evening. Aeolian Hall.

National Opera Club. Hubbard-Gotthelf, operalogues. Evening. Waldorf-Astoria.

Saturday, January 19

Jacques Thibaud. Violin recital. Afternoon. Aeolian Hall.

Philharmonic Extra. Afternoon. Carnegie Hall.

Russian Symphony Society. Evening. Carnegie Hall.

Rubinstein Club. May Peterson, soloist. Afternoon. Waldorf-Astoria.

Hubbard-Gotthelf. Operalogues. Evening. Y. M. C. A., Harlem Branch.

Sunday, January 20

Young Men's Symphony Orchestra. Afternoon. Aeolian Hall.

Philharmonic Society. Ninth symphony. Evening. Carnegie Hall.

Bianca Randall. Evening. George M. Cohan's Theatre.

Mischa Elman. Violin recital. Afternoon. Academy of Music, Brooklyn.

Camp Upton Benefit. Afternoon and evening. Manhattan Opera House.

Monday, January 21

Red Cross Benefit by Young Men's Symphony Orchestra. Evening. Aeolian Hall.

Hubbard-Gotthelf. Operalogues. Evening. Columbia University, Horace Mann Auditorium.

Max Rosen. Violin recital. Evening. Carnegie Hall.

Tuesday, January 22

Humanitarian Cult Concert. Evening. Carnegie Hall.

Flonzaley Quartet. Evening. Aeolian Hall.

Schola Cantorum. Evening. Academy of Music, Brooklyn.

Wednesday, January 23

Marie Louise Wagner. Song recital. Afternoon. Aeolian Hall.

Hubbard-Gotthelf. Operalogues. Evening. P. S. 95.

Evening Mail Concert. Evening. Carnegie Hall.

Thursday, January 24

Philharmonic Society. Evening. Carnegie Hall.

Grover A. Anderson. Evening. Aeolian Hall.

Friday, January 25

Philharmonic Society of New York. Afternoon. Carnegie Hall.

Julia Claussen. Song recital. Afternoon. Aeolian Hall.

Hubbard-Gotthelf. Operalogues. Century Theatre Club. Astor Hotel.

Saturday, January 26

Harold Bauer. Piano recital. Afternoon. Aeolian Hall.

Josef Hofmann. Piano recital. Afternoon. Carnegie Hall.

Symphony Society of New York. Ethel Leginska, soloist. Afternoon. Academy of Music, Brooklyn.

Philharmonic Society of New York and Bach Choir. Evening. Carnegie Hall.

Mana Zucca. Composition recital. Evening. Aeolian Hall.

Sunday, January 27

Symphony Society of New York. Ethel Leginska, pianist soloist. Afternoon. Aeolian Hall.

Philharmonic Society of New York. Afternoon. Carnegie Hall.

Bianca Randall. Song recital. Evening. George M. Cohan Theatre.

Percy Chase Miller. Organ recital. Afternoon. Academy of Music, Brooklyn.

Monday, January 28

Ernesto Berumen. Piano recital. Aft. Aeolian Hall.

Elias Breeskin. Violin recital. Evening. Aeolian Hall.

Tuesday, January 29

Jessie Wyckoff. Piano recital. Afternoon. Aeolian Hall.

Jascha Heifetz. Violin recital. Afternoon. Carnegie Hall.

Hulda Laschanska. Song recital. Eve. Aeolian Hall.

Wednesday, January 30

Margaret Jamieson. Piano recital. Afternoon. Aeolian Hall.

Hubbard-Gotthelf. Operalogues. Evening. N. Y. P. L., Hamilton Grange.

Thursday, January 31

Symphony Society of New York. Afternoon. Carnegie Hall.

Luther Mott. Artists' Matinee. Plaza Hotel.

Hubbard-Gotthelf. Operalogues. Evening. Washington Irving High School.

Rosalie Miller. Song recital. Evening. Aeolian Hall.



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## SONG WEDDED WITH ACTION

By Giacomo Rimini

Did you ever hear a middle range singer admit it was a chore to be a baritone? Yet he has cause, for the fortunes of musical art have placed him in the middle ground of Everyman's Land, where he must struggle for everything he gets, in the battleground of grand opera.

Now the fortunes of the tenor are rosy to begin with. He is always the lover, and invariably the hero; he has his troubles, to be sure; for in that exalted division many feel called, but few are chosen. While the triumphs of the high C are delightful, all the other requisites called for in the great lover and the all conquering hero are seldom found in the physical or histrionic gifts and graces demanded in the call of the composer for the soaring birdman of song. You will only find one Muratore in a million.

Then there is the basso, big and overpowering, with physique to fill the eye and deep sub-basement notes that have the basic force of orchestra in ensemble, and when called into solo are formidable, because they appear to echo some mysterious power of nature that falls upon the ear awesomely. The tiny basso would be a ludicrous anomaly for his deep and sonorous calling. The great Pol Plançon and Edouard de Reszke appear to have had the ideal equipment, not forgetting our own genial giant, Vittorio Arimondi. Don't overlook the basso, for he is a power to be reckoned with, bound to be heard.

Again, return to the baritone. He seldom finds himself in a preferred position between the descent of the dramatic tenor and the uprush of the basso-cantante; yet, he argues himself to be a necessity as a very helpful and normal human factor in the dramatic musical equation. Grand opera, unlike the drama, is not always a serene triumph for good, and it frequently ends in tragedy; and the baritone oftentimes has to bear the brunt of the blame. This indexes that he must have strength and endurance to meet and master severe tests and make the most of what he has and still be thankful. The estate of the baritone, however, is far from being either hapless or hopeless; for, aside from many musical joys, it possesses gratifications in opportunity for character creations and telling dramatic delineations.

Philosophy declares, "You get out of life just what you put into it," but fortunately, if you can make two blades of grass grow where only one grew before, you add to the substance of your own satisfaction and possibly to that of the great public you serve. When I recall the inspiration of that great master modern exemplar, Titta Ruffo, and those who have gone before, from the great Varesi down, I am happy to be a baritone. It is a proud position to sustain the "traditions" invented by these artists, but there is artistic adventure ahead in new and untried works that must accumulate to the all too slow growing repertoire of grand opera. One is indeed fortunate to be associated with Cleofonte Campanini, for he is a fearless, inspiring progressionist, ever ready to battle for the triumph of a new work that appears promising.

Roughly speaking, singers of opera may be placed in two classes: those content to follow slavishly the stage manager's directions in lieu of their own ideas, and those who apply their own interpretative ability trying to get new sidelights and meanings in roles that were not shown in the traditional examples.

I am grateful for the fact that I had a preliminary theatrical stage experience, where reading and study were essential to character delineation. I am strong for seeing and studying the original script, so that I may get several angles on a character in its relations to others, as well as its own peculiarities, in preference merely to picking up a part and acting it out on the hearsay of somebody else. This theatrical knowledge also gave me insight in facial makeup—too often crudely done in operatic delineations.

When I was called to make up for the villainous Tonio in "Pagliacci," I first took up the psychological side of the morbid morone. Always a hungry reader of Lombrossa, I found in his analysis of degeneracy this very type. The bad teeth, the mottled face and red hair growing down to both eyebrows are characteristic of this class in Celebria. I matched this with studies I made in an asylum, so that I presented an actual type.

When it came to the part of Giovanni in "Francesca da Rimini," I made a special study of D'Annunzio's fictional person and then delved into history and found a similar characterization in Richard III, which served me to fill out the portrayal with traits that the libretto did not reveal. Far afield from this morose individual was the light and joyous part of Figaro in the "Barber of Seville." This requires no distinctive makeup beyond the Spanish characteristics, but one must vitalize the very essence of gaiety. Tradition is valueless in this issue.

It may be of interest to state that when I was called upon to present the part of Cristoforo Colombo in Buenos Aires three years ago, I had delved into history for several years before appearing as "the great discoverer." I sent to Spain and secured copies of all the authentic portraits that I could; likewise figurines of sculpture, for the face of Columbus is remarkable in its planes. I made a composite study so that my own face could give its sculptural value. I will not go into all the details of this makeup, which was elaborate, and very carefully put on, so that the lights of the stage would give it the shades I had found in my own observation.

In these historical excursions, I had a curious experience when it came to portraying Don Carlos V in "Ernani," an opera so old that it was hard to escape the traditional traits or put anything new into it. Don Carlos has always been portrayed as an ideal Spanish cavalier, but I recalled

a picture of him in the Musée in Madrid by Raphael, that showed him to be the homeliest man as an Emperor I had ever seen. I sent to Madrid and secured a copy of the picture, and after many trials secured such a likeness that I was mad at myself. When I appeared on the stage at La Scala, many of the audience, observing that I was not their ideal Spanish hero, hooted me! But I braved it out and had the satisfaction of seeing in serious minded criticism the following day that if I had not portrayed the popular ideal form, I had made history live again in the real lineaments of Don Carlos. Although I made him homely, I was happy in having achieved something new that was in reality old.

I gave seven years' study to the character of Falstaff before I endeavored to sing and act him on the stage. "A man by taking thought cannot add one cubit to his stature," according to Scripture, but when it came to amplitude, I added considerable to the girth of the fat knight. I read and re-read Shakespeare many times, and searched all the essays I could get on the reign of merry Prince Hal, so that I knew the "varlets" fairly well before I got under the skin of Falstaff. I was embedded in a big wicker framework to carry out the full outline of the big braggadocio, and a month before I appeared on the stage I used to wear my wicker work about at home, eating my meals in this armor, so that I could acquire the habits and the waddle of the fat man. My costume alone weighs nearly sixty pounds, and it takes a lot of cotton batting applied to the face and neck, smoothed down and colored, before the beard is put on or the wig adjusted to make the head match this enormous body. This makeup requires fully three hours to complete.

I take it that the opera stage of today wants men and women of individuality, who can rise to the realism demanded in modern grand opera. With due respect for tradition, imitation is surpassed by imagination, and one who has the courage of his conviction, and bases his characterization upon individual study of roles, may run risks in not appealing to the merely attractive appearance, but in the broader and better possibilities of mirroring truth, has a chance to reveal the real merit of the actor. Of course, in opera the artist must possess as well the ability to sing; but, by coloring this in conformity with the character he acts, he achieves the double distinction.

## Heifetz Plays for the Babies' Hospital

Jascha Heifetz was the attraction at a recent musicale at the residence of Mrs. O. G. Jennings, on Fifth avenue. The affair was for the benefit of the Babies' Hospital, and there was a large attendance, the picture gallery being filled to overflowing, as well as the hall. The hospital benefited to the extent of \$4,000.

## Mme. Brocks-Oetteking Sings Kriens Songs

Hanna Brocks-Oetteking, soprano, sang a group of Christiaan Kriens songs on December 9, in the auditorium of the Educational Alliance, New York, including "Evening Song," "When the Birds Go North Again," "A Love Song" and "Love in April." Mrs. Kriens was at the piano.

Following this appearance, Mme. Brocks-Oetteking received the following letter from the composer:

MY DEAR MME. BROCKS-OETTEKING—I want to compliment you very much on your beautiful voice and the artistic way in which you sang my songs. I thank you, too, for including same in your program the other night, and hope you will kindly keep same in your repertoire.

With renewed thanks and very best wishes for your continued success, I am,

Cordially,  
(Signed) CHRISTIAAN KRIENS.

## Lila Robeson in Great Demand

Lila Robeson's services are in greater demand than ever at the Metropolitan Opera House. Recently, at the eleventh hour, she sang the part of Martha in "Faust" with Mme. Alda, who replaced Mme. Farrar. Miss Robeson sang the role in good style and with conviction. She was cast for an important part in the new Mascagni opera, "Lodoletta," which had its New York premiere last Saturday.

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ease at a tempo which would have been the Waterloo of any  
singer with less perfect command of breathing and the art of sing-  
ing. For a basso his higher tones were of a melodiousness that  
proved something of a surprise, his deepest tones musical.—  
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## GOTHAM GOSSIP

Gustav L. Becker Musical Matinee—Adele Margulies  
Trio—Women's Philharmonic Society—Tollefsen  
Trio at Tonkünstler Society—Thursby Salons  
Resumed—Meyn Sings Much—Zeigler  
Institute Activities

Alex. Russell's Auditorium Concerts—Fraternal Asso-  
ciation of Musicians—Linnie Love's Vocal  
Aphorisms—Tomijiro Asai's Oratorio  
Repertoire—Boice  
Artists Busy

A program of eight numbers was given by pupils of  
Gustav L. Becker, director, on January 5, at the American  
Progressive Piano School. Ida Dalcher, soprano, assisted,  
singing twice. The program was most satisfactory, and each  
number was heartily applauded by a cultured audience, con-  
sisting in part of professional musicians. The pupils all  
played from memory, and showed careful training in both  
technic and musicianship. Regarding this affair Con-  
stantin von Sternberg, of Philadelphia, wrote to Mr.  
Becker, as follows:

MY DEAR OLD FRIEND—I thank you very much for sending me  
the program of your pupils' concert. That you could give such a  
concert on the fifth of January, right after the holidays, where  
pupils neglect their practice more or less, speaks volumes for your  
discipline, and is in itself a compliment to you as a teacher. The  
program itself is excellent; the only fault I found with it was the  
absence of my name on it—if it is a fault. I hope at least you  
do not count it as a virtue. I enclose a list of those pieces which,  
according to my royalty accounts, are most in teaching and concert  
use. If you find a minute or two to look at the list I shall be  
pleased; still more so if you should select something from it for  
your next program.

Now let me (though a little belated) extend to you and yours  
my best wishes for the beginning year. May it bring you the realiza-  
tion of your fondest hopes, and may it in your mind keep the  
memory green of

Your old friend,  
(Signed) C. von STERNBERG.

### Adele Margulies Trio

The second and last subscription concert by the Adele  
Margulies Trio, at Aeolian Hall, January 8, found a large  
and extremely interested audience gathered to hear the  
three numbers which comprised the program. Of these,  
Gretchaninoff's trio in C minor was the special novelty.  
It is extremely melodious, and full of effective writing for  
the three instruments. A sonata by Grieg, for piano and  
cello and Dvorák's trio in F minor completed the program.

Miss Margulies never played better, or with more  
genuine ensemble feeling or musicianly effect. At all times  
she is a model in the use of the pedals. Mr. Lichtenberg's  
tone and taste are impeccable, and he plays with extreme  
refinement. Nothing new need be said of Alwyn Schroeder.  
The well known cellist showed his superb tone in the Grieg  
sonata, and was warmly admired for his warmth of ex-  
pression. Loudly expressed enthusiasm marked the de-  
meanor of the audience.

### Women's Philharmonic Society

At the Christmas musicale of the Women's Philharmonic  
Society, Amy Fay, president, held at 839 Carnegie Hall,  
December 20, Dora Wagner, pianist, pupil of Miss Fay,  
played Liszt's second Hungarian rhapsody, and an "Elegie,"  
by Nollé. The young girl, only sixteen years old, plays  
with charming taste, expression and dash, particularly ex-  
emplified in the rhapsody. Miss Fay was greatly pleased  
with her pupil's fine work, and the audience gave her spon-  
taneous applause. Amy Fay pupils are of the "Liszt tradi-  
tion," through Miss Fay, who was a Liszt pupil.

Eunice Prosser, violinist, played a rondino by Beethoven,  
a Viennese melody and a Spanish dance, by Kreisler,  
"L'Abeille," by Schubert, and a berceuse by Florent  
Schmitt; Vanston Lee, tenor, sang "Ouvre tes yeux bleus,"  
and "Elegie," by Massenet. At the conclusion of the pro-  
gram, members and guests were invited to the reception  
and Christmas tree, from which each one received a  
gift. Lella H. Cannes is chairman of the entertainment  
committee, and Mrs. David Graham is chairman of the  
reception committee. The next musicale will take place  
January 26.

### Tollefsen Trio at Tonkünstler Society

A large and appreciative audience listened to the  
Tollefsen Trio, January 8, at the Tonkuenstler Society,  
Memorial Hall, Brooklyn. The opening number was  
Schütt's suite in D, which was most brilliantly played, with  
fervor in the slow movement, and a rousing finale by  
Augusta Schnabel-Tollefsen, piano, and Carl H. Tollefsen,  
violin. Mme. Tollefsen gave a splendid interpretation of  
Liszt's "La Campanella." Her combined strength and  
delicacy of touch made her playing exceedingly enjoyable.  
She played a caprice by Klein as an encore. Mr. Tollef-  
sen's violin numbers received special applause, especially his  
playing of some Hungarian music by Hubay. Michel  
Penha played several selections, including Popper's sere-  
nade as an encore. Trios by Arensky and Saint-Saëns com-  
pleted the program of the evening.

The next musicale will take place at the Waldorf-Astoria,  
New York, January 22.

### Thursby Salons Resumed

Emma Thursby's first "at home" of the season, took  
place at her apartment, 34 Gramercy Park, January 4, the  
guest of the day being Mrs. Theodore Parsons, author of  
the book, "Brain Culture Through Body-Building," and  
whose wonderfully interesting lectures will be given at the  
Netherland Hotel. Mrs. Parsons gave a very interesting  
sketch of her work, and invited all to come to her lectures.  
After reciting a beautiful poem, the company adjourned to  
the tea room, where Clair Strakosch presided at the tea  
table. In spite of the intense cold, many of Miss Thursby's  
friends were present. The second reception took place on  
January 11.

### Meyn Sings Much

Heinrich Meyn, the American baritone, has been singing  
for the soldiers, as well as giving his services to many  
societies on whose committees he serves. These are the  
MacDowell Club, Stillman-Kelley's Publishing Society, the  
Community Chorus, Society of American Opera Singers  
(founded by David Bispham), and others. He will give  
his artistic services for a concert for the Association of

the Blind, an annual affair to help the New York City  
blind. Mr. Meyn has arranged a program in which several  
eminent artists will participate.

### Zeigler Institute Activities

The New Year started with increased activities at the  
Zeigler Institute of Normal Singing. January 2, Philip  
Gordon, the well known lecturer on grand opera, gave an  
illustrated synopsis of opera from its origin to Mozart.  
The air from "Ariane," was sung by Elfrieda Hanson;  
"Eurydice" (Gluck) was rendered with classic style by  
Stella Seligman, contralto, and the "Rose Air" (Mozart),  
was sung by Bessie Macguire, soprano. The next period  
of grand opera, up to 1850, was demonstrated January 16.

On January 9, the Zeigler Quartet, known for its unusual  
blending of voices, sang the "Rigoletto," the "Spinning,"  
and the "Good Night" quartets from "Martha." The  
singers, Misses Hanson, Balmanno, Arthur Greenleaf  
Bowes, and Arthur Henderson Jones, also gave delightful  
groups of songs. Mrs. Morgan Savage was at the piano.  
As an intermezzo between the two parts, Madeline Giller  
played "Polichinello," and a prelude by Rachmaninoff,  
with remarkable elasticity of the wrist, giving great volume  
to her tone. Friends are invited to attend these Wednes-  
day afternoon musicales at the Metropolitan Opera House  
building.

### Alexander Russell's Auditorium Concerts

"The Princeton Series" of organ recitals, repeating those  
given by Mr. Russell at Princeton University this winter,  
occurred at the Wanamaker auditorium, January 4 and  
January 7. Mr. Russell at his first performance played  
works by Bach, Boccherini, Guilman, Wagner, Tschai-  
kowsky, Debussy, Saint-Saëns and Franck. At the second,  
he played works by some of these same composers, and  
also by Handel, Beethoven, Dubois, Pietro von Wheeldon  
and Best. Mr. Russell's playing is familiar to large num-  
bers of New York music lovers. He plays with dash and  
expressiveness, and incidentally should have a more per-  
fect instrument.

### Boice Artists Busy

Florence Otis, one of the professional artists from the  
Boice studios, is having great success in the tour through  
Maine under William R. Chapman, Vernon Stiles and a  
violinist completing the company. She sang at a perform-  
ance of "Rigoletto," at a theatre on Fifth avenue recently,  
with fine success. Juanita Ghierardelli, of San Francisco,  
recently spent some time with Mrs. Boice, taking two  
lessons daily. Evelyn Remmick is soloist of the Protestant  
Episcopal Church of Perth Amboy. Grace Brinlow is doing  
much singing in southern New Jersey.

### Fraternal Association of Musicians

Bessie Riesberg, violinist, Frederic Gunther, baritone, and  
Louis Edgar Johns, composer-pianist, furnished the music  
for the Fourth Monthly Meeting of the Fraternal Asso-  
ciation of Musicians, at Studio Hall, January 3.

Miss Riesberg, who is the personal pupil of Mr. von

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Ende, played short pieces by Saint-Saëns, Schubert, Macmillen and Bohm. She is a talented young girl, who plays with perfect confidence and invariably with musicianly taste. Frederic Gunther sang songs, pleasing especially with those by Claude Warford and Hallett Gilberte. Mr. Johns played works of his own and a Liszt rhapsody very effectively, and the good sized audience applauded everything vigorously. John Prindle Scott was chairman of this program.

#### Linnie Love's Vocal Aphorisms

First produce the voice as nature intended, then cultivate it. Breathing is one of the most important functions of our lives, therefore, we should study to control it.

The breathing of a singer, should (like any other feat of strength) be apparently natural. All signs of effort should be concealed.

"True art is to conceal art."

Every singer should finish a phrase with some breath in reserve, as for a mental or imaginary note.

Volume of tone is never obtained by forcing the tone of the breath.

A perfect attack and the power of joining two notes are two elements of good singing.

Support the breath by the muscular poise and the perfect vowel, meaning the perfect Italian vowel "ah," so blended with tone, as to become one.

All vowels of all language must contain the perfect blending.

The throat in its normal condition is wide open.

Learn to hear and judge your own voice as a person apart from yourself. Accept only the best, and never be satisfied with your attainment, but ever strive for a higher perfection.

#### Tomijiro Asai's Oratorio Repertoire

Tomijiro Asai, the Japanese-American tenor, has in his repertoire the leading recitatives and airs from oratorios by Haydn, Mendelssohn, Barnby and Handel. He sings some of the Japanese songs by Cadman especially well.

#### Alice Verlet a Tireless Worker for Charity

Alice Verlet, prima donna soprano of the Paris Opera, at the conclusion of an extensive Western tour, was one of the contributors to "Hero Land" Music, at the request of Lord Aberdeen. She won great favor in French songs, making a particular impression with "Slumber, Smile,"



ALICE VERLET,  
Soprano.

Gounod. Mme. Verlet has been a guest artist with the Chicago Opera Association and has toured Kansas, Oklahoma, Missouri, Nebraska, Wyoming, Colorado, New Mexico, etc. She is a tireless worker for charity and the Red Cross.

#### Arthur Middleton Continues to Win

It is good to see an artist of the calibre of Arthur Middleton winning the success and recognition that he so richly deserves. This splendid American singer has long been considered by musicians as one of the most gifted and representative of our native artists. That this same recognition is being accorded him by the press wherever he appears is evidenced by the following lines concerning a recent concert appearance of Mr. Middleton's in conjunction with Leopold Godowsky at Lawrence, Mass. "Mr. Middleton has been very aptly styled the McCormack among baritones," said the Lawrence Daily Eagle, "and no doubt a great compliment was bestowed upon him. To be compared to McCormack as a lyrical and interpretative singer is indeed high praise. Mr. Middleton is an exceptional baritone. His naturally big voice is controlled and used in a truly refined manner. He won his audience by the sheer beauty of his tones and phrasing and by the intelligence and lofty style of his diction and enunciation. It is so seldom that we hear singers who merge to perfection the salient elements of good vocalism that the appearance here of Mr. Middleton will be a red letter in local musical annals."

### MUSICAL THOUGHTS AND FANCIES

By Daniel Bonus

Author of "Musical Psycho-Pedagogy," Musical Educational Publishing Company, Decatur, Ill.

Printed symbols may suggest forte, piano, crescendo, diminuendo, tempo, etc., but the most faithful adherence to these signs will not in itself produce an artistic performance.

Artistic performance, when analyzed, discloses elements that are so close to each individual, such a part of individual taste and discrimination that symbols are inadequate to represent them.

Musical sounds result from the vibration of a string or air column, interpreted in the mind as pitch.

Tone quality results from a process of thinking and feeling, mental attitude, sincerity, etc., applied to the actual production of sound.

Movement is the process, conscious or unconscious, controlled by the will, that brings sound and tone quality from a mere notion to reality.

Artistic performance implies a union, sympathy and co-ordination between sounds, tone quality and movement.

Strength, beauty and inner meaning is the total when these elements become naturally combined, seeming to grow, one out of the other, from a central root or source.

The search for those laws and principles that lead us to the maximum of artistic interpretation points to nature as our guide.

The general principles of interpretation may be summed up in three words: "From Within Outward."

This principle implies an inner stimulus, usually unconscious, producing a reaction that is made manifest by outward signs or signals.

#### Love and Lea Sing

Linnie Love and Lorna Lea, soprano and contralto, appeared at the Harris Theatre, December 30, entertaining soldiers and sailors. The Stage Woman's War Relief furnishes a complete entertainment there every Sunday.

December 31, the Metropolitan Quartet, composed of Linnie Love, soprano; Lorna Lea, contralto; Charles Schuyler, tenor, and Harry Donaghy, bass, was the feature at the New Year's celebration of the Catholic Club, Fifty-ninth street. When the old year died, they sang "Auld Lang Syne" and ushered in the New Year with "The Star Spangled Banner." Misses Love and Lea also sang at the home of Mr. and Mrs. Messier at a New Year's party. The quartet will sing at Staten Island in the opera "Martha," January 25, and will fill return engagements at Jersey City and Danbury, Conn.

#### Ganna Walska Bookings

Ganna Walska, the Polish soprano, recently appeared for the Emergency Relief Fund at the Waldorf-Astoria, New York, for the Christmas Fund of the New York American at the Hotel Astor, December 15, and for the Evening Club Benefit, Sunday, December 16. On February 15, Mme. Walska will be one of the soloists at the Biltmore Friday Morning Musicale. She will also have appearances with the Minneapolis Symphony Orchestra, the Detroit Athletic Club and the New York Mozart Society.

#### Thibaud's Next New York Recital

At the recital which Jacques Thibaud, the French violinist, will give at Aeolian Hall, N. Y., on Saturday afternoon, January 19, he will be assisted at the piano by Nicolai Schneer, who takes the place of Robert Lortat, called back to France by the severe illness of his father. The program will include the Schubert sonatine, the Saint-Saëns concerto in B minor, the Bach chaconne, and shorter works by Desplantes-Nachez, Couperin-Salmon, Pugnani-Kreisler, Allert Spalding and Wieniawski.

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## OPINIONS OF THE PRESS

## Brown a Great Virtuoso Despite Name

There are so many notable violinists at present in this country that some of them seem to be overlooked. This does not apply to Eddy Brown, as there are very few busier violinists, his bookings covering practically the entire season and taking him throughout the entire country. Of a recent appearance with the New York Philharmonic Orchestra, its conductor, Josef Stransky, spoke in the highest terms of Mr. Brown's art. "I thought him a remarkable violinist," was Mr. Stransky's comment, and this opinion has been re-echoed by music lovers wherever Mr. Brown has appeared.

It may be his personal modesty and unassuming name which do not place him as prominently before the public as some violinists with unpronounceable names. An excellent example of this is to be found in the New Orleans Item.

## BROWN GREAT VIRTUOSO DESPITE NAME—VIOLINIST'S PERFORMANCE SURPRISES NEW ORLEANS.

To the list of really great violin virtuosos who have visited this city in recent years must be added in heavy type the name of Eddy Brown. Doubtless those in the large audience who had not followed the young man's brilliant European successes came to the concert with a feeling of curiosity as to how a man bearing the ordinary name of Eddy Brown would play. It must have been a pleasant surprise to them to find that one can be called plain Eddy Brown and still be a great virtuoso; it must have been a revelation to them, upon second thought, that plain Eddy Brown played just as wonderfully as he would have played under the Italian guise of Eduardo Bruno. And I glory in Mr. Brown's retaining his by no means uncommon name. It shows a native sincerity and, at the same time, a full confidence in his violinistic prowess. By this very attitude he is contributing much toward making the big public understand that talent knows no nationality.

In reviewing the appearance of Jascha Heifetz, the remarkable young Russian violinist, with the Philharmonic Orchestra, the New York Evening World took occasion to pay a tribute to Eddy Brown, who had played the same work the week before: "A beautiful exploitation it was he gave of it, not forgetting that of Eddy Brown, the other day, which was bigger in tone and not easy to escape the memory."

In reviewing Mr. Brown's appearance the same paper said:

There was an overflowing audience, eager, intent and demonstrative. It was the first time that Mr. Brown had been heard here with orchestra. His playing in the Tchaikovsky concerto in D major was masterful. Nothing to equal it in musicianship and charm has been disclosed to us by him. He deserved all the applause that fell to him.

Eddy Brown created a real sensation with his performance of Tchaikovsky's brilliant violin concerto. Mr. Brown has the exact qualities demanded by this composition—the abounding sentiment, the lusciousness of tone, the masterly technic. His playing last night was a revelation of fiery temperament controlled by a highly developed musicianship. It will be surprising, indeed, if Eddy Brown is not heard here soon again in a concerto with orchestral accompaniment.—New York Evening Mail.

## Olive Kline Charms

Olive Kline was the soloist recently at Schenectady, N. Y., for the benefit of the Red Cross Chapter. Miss Kline, whose home is in Schenectady, was warmly received by a capacity audience. Not a vacant seat was to be had, and more than 500 applied for tickets of admission after the issue was exhausted. The newspapers commented, in part, as follows:

The event brought to her home city Olive Kline, whose generosity, not alone in her home town, but to the cause, brought forth marked praise and appreciation. . . . Miss Kline sang "With Verdure Clad" and "Hear, Ye," from "The Creation," and "Angels Ever Bright and Fair," by Handel. Her work was, as usual, superlatively enjoyable and deeply impressive.—Schenectady Union Star.

Three of the most beautiful selections for solo voice in all church music had been chosen by Miss Kline, and she sang them perfectly. When she sang "With Verdure Clad," one realized how full this music is of the awesome beauty of nature. Her splendid oratorio style was at its best in the great "Hear, Ye," from "The Creation." In her third number, the popular "Angels Ever Bright and Fair," the liquid beauty of her tones and the other worldly charm of the spirit of the piece especially pleased her hearers.—Schenectady Gazette.

## Emma Roberts Triumphs in London, Canada

Emma Roberts recently stood the test of taking the place of Christine Miller, the popular contralto, at the opening concert of the Musical Art Society's course at London, Ontario. Miss Roberts had been engaged for a date in February, but a telegram from Miss Miller, who was indisposed, caused a quick shifting of dates, and Miss Roberts, who happened to be singing in Detroit the previous day, hurried to London to fill the gap. A capacity audience had gathered to welcome Miss Miller, because of the success she had achieved the previous season. The first disappointment, however, was soon dispelled, and the

evening proved a triumph for Miss Roberts. Of her performance the critic of the London Advertiser said:

It was a tribute to the charm and superb artistry of Miss Roberts that from her first number enthusiastic appreciation was manifested in no uncertain manner of her work, and at the close of her last group of songs she was obliged to respond to a double encore. . . . Few artists before the public are so endowed as Miss Roberts with gifts and qualities entitling to a place of prominence. Apart from the fact that she possesses a contralto voice of remarkable range and power, full and resonant as a deep-toned bell in the lower register, clear and full in the upper tones, managed with the skill that comes through training, she possesses as well intellectuality of a high order, the power to express, and a queenly and impressive stage presence. She is the woman and artist of perfect poise.

Miss Roberts' program opened with a group of folk-songs of the Allies, sung in the original and arranged in the order in which the nations entered the war. Of this feature the London Free Press said:

Miss Roberts proved herself a singer of rare dramatic ability. Granted a voice of peculiar power and penetration, a facility in languages, so that she makes each turn of the phrase her own, a perfect enunciation and withal a sense of characterization, a gift for moods and you have the singer of folksongs par excellence.

## Gilderoy Scott Enjoying Success in Chicago

Gilderoy Scott is enjoying much success during this her first season in Chicago. Recently the contralto scored an

## "PILZER A MASTER"

The Chicago Evening American said this of him recently, and stated further:

"Unheralded, this young master, and the word master is not an exaggeration, instantly won the unqualified favor of his public. Scarcely had he drawn the first luscious tones of the adagio in the Handel sonata than a current of sympathetic understanding joined the audience in a common pleasure. Mr. Pilzer is certainly easily one of the most interesting violin personalities before the world today. His tone is ample, warm, soulful, colored with much distinction."

The Chicago Tribune said:

"He is a good violinist, by any measure. Nobody's tone is cleaner—not even Zimbalist's. He selected a good medium for his beginning—Handel's E major sonata; and he played it with purity, fullness, sane simplicity."

The Chicago Journal said:

"Pilzer's great merit is an entirely clear, clean tone."

The Chicago Daily News said:

"Mr. Pilzer is a brilliant performer, endowed with a very fleet and facile technic and with much musical taste. . . . His performance of the last movement of the Bruch G minor concerto was a virtuoso feat in the apparent ease with which it was played and with the plastic clarity of its reading."

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emphatic success in Hadley's "Ode to Music" with the Philharmonic Choral Society of Chicago. Of her singing upon that occasion the Chicago Herald said, in part:

Possessed of a voice of remarkable richness and warmth of color, she should be a welcome addition to the ranks of local artists, particularly as she made it clear that her artistic equipment does not begin and end with vocal tone alone.

"Gilderoy Scott, whose voice has richness and power, made a pleasing success," was the opinion of the Chicago Daily News. Herman Devries, of the American, made the following statement:

Gilderoy Scott's contralto voice is of very sympathetic quality, and she uses it with assurance and poise.

On December 18, Mme. Scott sang in "The Messiah" at the Evanston Music Club, Dean Lutkin, director, and made a profound impression upon the large audience. On December 28, she repeated her success in the same oratorio in Milwaukee, with the A Cappella and Arion societies, under Daniel Protheroe and William Boeppler.

Mme. Scott has been engaged to sing the role of Dalilah at the Fullerton Hall Opera Lecture on January 20, and on January 13 she will appear with the Englewood Sunday Evening Club. The latter part of January the contralto will visit New York for several days in order to make some records.

## Akron Hails Sorrentino "Magnificent Tenor"

Umberto Sorrentino, the well known opera and concert tenor, recently visited Akron, Ohio, where he sang Italian arias and a group of songs, two of them by the American composers, Wilson G. Smith and James H. Rogers, both residents of Ohio. The Akron press proclaimed Sorrentino "a magnificent tenor," "star of his generation," etc., in many notices of most flattering character, in part reproduced below. Here also is a picture of the young tenor in the role of Cavaradossi in "Tosca," a part he has sung many times with tremendous success.

The Sorrentino concert attracted an appreciative audience, despite the zero weather, and the audience's applause reception of the



UMBERTO SORRENTINO.

program presented gave ample evidence of pleasurable satisfaction. The advertised star, Umberto Sorrentino, has a voice of delightful lyric quality, temperamental, and handled with consummate art. This ingenious young singer is an artist through and through. He not only sings, but in the doing of it conveys a message in such convincing terms that the listener is bound to accept both his artistry and his dictum.

Sorrentino's refinement in tone and diction is attributable to artistic instinct as well as schooling. Artistic concept and utterance is not a veneer of culture but an intuitive characteristic of his makeup. His method, while built upon the Italian, is reinforced and accentuated by a resonance and vibrance found in the French school, which to many critics is the consummation of perfect vocalism. Sorrentino's tones throb with emotional repression. His art is not only persuasive and subtle, but carries with it artistic conviction. This young tenor—this modest Italian—has been marked by fame for one of her elect.—Akron Press.

Umberto Sorrentino—the name itself is musical, and it was he who made of the Monday evening concert a musical event not to be forgotten by any one who heard this tenor singer lift his voice.

His audience was apparently made up largely of his fellow countrymen, who applauded as Americans have not yet learned how at the sound of a flawless voice. Men and women were there who had come to give their ears a treat. They belonged to a people naturally musical. They were taking a moment from the routine of life for a brief holiday in the realm of music, and to give Sorrentino a welcome. Men with fierce mustachios bent forward in their seats to accord the man smiling approval and expectant delight as he sang, and insistent applause before his last note had left his lips. It was an inspiration to see reflected in the faces of those who took such joy in his singing, the pleasure which he gave to all.

There is everything that is colorful about young Sorrentino's voice. It is of power and yet capable of tender delicacy. His voice is lyric in quality, abounding in temperament and exquisitely manipulated. First there is natural beauty and then art. Sorrentino has been marked for success by his splendid singing, which is that of a star the like of which flashes a very few times in a generation.

His numbers were: "Vorrei," Tosti; "My Flag," Rotoli; "E Lucevan le Stelle," from "La Tosca," Puccini; "Santa Lucia"; "Oh, Sole Mia," Capua; and "Tarantella Sincera," V. D. Crescenzo, and an aria from "Pagliacci."—Akron Times.

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## OPINIONS OF THE PRESS

## Reed Miller Sings Eleventh "Messiah" in Boston

When Reed Miller, who is conceded to be one of the best "Messiah" tenors in America, participated in the annual Christmas performance of that work by the Handel and Haydn Society of Boston, he was written down in the chronicles of this historic organization as having made eleven appearances in "The Messiah" alone, with additional ones in "The Creation" and "Elijah."

The "Elijah" performance was a noteworthy one in every respect, having been given as the jubilee offering in celebration of the hundredth anniversary of the society. The fact that Mr. Miller was chosen as the tenor on this occasion is eloquent recognition of the high place he holds upon the American oratorio stage.

Leading Boston critics commented upon his recent performance in that city as follows:

The soloists were well chosen. . . . Mr. Miller for his ability to interpret harmoniously both lyrical and dramatic passages and drive home their meaning to the hearer.—Olin Downes, in Boston Post.

Mr. Miller sang with breadth and fire as well as with intelligence and skill.—Boston Transcript.

Mr. Miller, one of the most reliable, intelligent and able of concert tenors, always sings well. Last night, the "Thy Rebuke" was sung with tonal beauty, conviction and sensibility.—Boston Globe.

The solo work attained a high degree of excellence. . . . Reed Miller's singing was especially noteworthy, ease of production, purity of tone and clear enunciation characterizing it throughout.—Christian Science Monitor.

## Rothwell's Conducting Praised

Stories told in the Cincinnati papers leave no possible doubt as to the impression made by Walter Henry Rothwell when he was called upon recently at short notice to lead five concerts of that splendid organization, the Cincinnati Symphony Orchestra.

The program because of the scope and diversity of style of the various numbers, was in many ways a test of both conductor and

Rothwell, who has been much admired in Cincinnati, will make his farewell bow.—The Cincinnati Times-Star, December 29, 1917.

## Rudolph Reuter's Playing in New York Enjoyed

That Rudolph Reuter, the Chicago pianist, won distinct and unqualified success at his second New York recital is attested by the following press eulogies, which speak for themselves:

He has a vigorous and generally finished style of playing and a feeling for delicate tonal color, and ample technical equipment.—Times.

Mr. Reuter's program showed variety and taste, a praiseworthy technique, a style intelligent and virile and originality of interpretation.—Sun.

His program showed strong individuality. In Busoni's sonatina his technical execution approached virtuosity, and he was equally brilliant in the Schumann Symphonic Etudes.—Herald.

He possesses a facile technic and in Schumann's Symphonic Etudes showed a sense for design.—Tribune.

He has a firm, clean touch, equally effective in light and heavy passages, his playing is governed by intelligence and technically there was little to criticize in his performance.—Evening Mail.

In the works of Liszt and Schumann, filled with technical difficulties, he revealed himself as a virtuoso of dazzling technic and most delicate touch, masterly in his control of the keyboard.—Journal.

## Frederick Gunster Stirrs Bridgeport

A great throng, which completely filled the enormous Poli Theatre, at Bridgeport, Conn., Sunday afternoon, December 30, enthusiastically greeted Frederick Gunster, the American tenor, who was one of the stellar attractions at the Red Cross benefit organized by Mrs. Kenneth McNeal and Mrs. C. V. Barrington. Mr. Gunster made a profound impression on this, his first, appearance in Bridgeport, in a group of two French and five American songs.

Says the Bridgeport Telegram of December 31:

Frederick Gunster, who comes as a stranger to the larger part of the audience, proved his right to the laurels he has won on the concert stage. It is perhaps to give the best intimation of the quality in Mr. Gunster's voice by likening it to the soft cadences of a running brook, with subtly lovely nuances and exquisite

clarity of tone. Particularly distinctive was his singing of the bell-like "D'Une Prison," a queerly pastel-tinted ballad of great charm.

## Betsy Lane Shepherd's Ohio Hit

Betsy Lane Shepherd appeared as soloist for the Monday Musical Club of Youngstown, Ohio, January 7, and attracted an unusually large audience. Her success was a fine one, attested by such phrases in the local press as "Distinct surprise," "Personality of engaging charm," "Remarkable breath control," etc. Excerpts from the press follow:

## AMERICAN SINGER DISPLAYS BRILLIANT GIFTS IN MONDAY MUSICAL CLUB CONCERT.

The song recital given by Betsy Lane Shepherd last evening pleased the good sized audience in attendance, as the generous applause indicated, and responsive to the cordiality of her reception the singer displayed to advantage her best gifts. This American singer has a very pretty soprano voice which she uses with skill and intelligence. She sings convincingly, true to pitch and with much style. Her first number, an old Italian lyric by Marcello, "Quella fiamma," was followed by Handel's "Oh, Sleep, Why Dost Thou Leave Me?"—a real test of any singer's quality—her very effective singing of which proved Mrs. Shepherd a singer of ability and well schooled in her art. The number afforded opportunity to admire her remarkable breath control, beautiful legato singing and unusually distinct enunciation. "Shepherd, Thy Demosior Vary," by Brown, demanded a flexible voice, and Mrs. Shepherd revealed true coloratura qualities that were especially pleasing. "Come Unto These Yellow Sands," by La Forge, in her third group, was another brilliant example of her singing in this style. Three French songs comprised the fourth group, in which Mrs. Shepherd did her best singing. "L'heure silencieuse," by Staub, "Tes Yeux," by Rabey, and the spirited "Chanson des Baisers," by Bemberg called forth much

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FESTIVAL "MESSIAH" WITH ARION AND A CAPELLA  
CHORUSES AT MILWAUKEE, DEC. 28TH

## "SENTINEL":

Gilderoy Scott possesses a *smooth voice* of good range and great knowledge of "Messiah" routine.

## "JOURNAL":

A sympathetic voice, well suited to sacred music.

## "FREE PRESS":

. . . the *earnest, good work* done by Gilderoy Scott, which, more than that of any of the other singers, reflected the *truly religious spirit*.

"MESSIAH" WITH EVANSTON MUSICAL CLUB, DEC. 18TH

## EVANSTON "NEWS-INDEX":

Gilderoy Scott has had a wide experience in singing in oratorio and opera in England. She sings with conviction and showed she had been thoroughly schooled in the traditions of "Messiah" performance. Her feeling for rhythmic values is very certain and her enunciation of admirable clarity.



WALTER HENRY ROTHWELL.

orchestra. That both measured acceptably up to standards was demonstrated throughout the performance by frequent and prolonged applause, which at the conclusion of the symphony was so insistent that the orchestra was compelled to rise and the conductor to return repeatedly to the box.

Beethoven's eighth symphony, by virtue of its fresh and buoyant melodies, its rippling phrases and its bright and vivacious orchestration, seemed to offer Mr. Rothwell a particularly congenial opportunity for the expression of his gifts as a conductor.—The Cincinnati Times-Star, December 29, 1917.

In a program which was well contrasted Walter Henry Rothwell yesterday renewed the favorable impression he created at his previous appearance as leader of the local orchestra.

Mr. Rothwell's reception was cordial. In the several concerts he has directed here during the past fortnight he gave evidence of his thorough knowledge of the orchestral body, his ability to secure the results he desired and his assiduous attention to the finer points. His concerts left a very good impression and his sincerity was beyond question.—The Enquirer, Cincinnati, December 29, 1917.

Walter H. Rothwell, presiding as guest-conductor, made the occasion an unforgettable one, through a spirit and technic that could not be denied. Rothwell evidenced a knowledge of the orchestra, amazing in view of the brevity of acquaintance.—Cincinnati Post.

He is a director of profound musicianship and a lover of orchestra. An appreciative audience applauded during the concert, recalling the conductor to the stand and causing him to include his glowing orchestra in his triumph.

The concert will be repeated on Saturday evening, when Mr.

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## OPINIONS OF THE PRESS

enthusiastic applause that was certainly well merited.—Youngstown Daily Vindicator.

Adding another to the season's large list of notable musical events, Betsy Lane Shepherd was heard in an artistic and delightful program of songs by a large company. The event served to attract an unusually large crowd, and before the program was started almost every available chair in the auditorium was occupied.

It may be said that Miss Shepherd was a distinct surprise to those who had gathered to hear her, and evidence that she proved her worth as an artist was shown in the ready appreciation of her hearers and the several encores she was obliged to give.

Gifted with a personality of engaging charm and possessing a rich, clear soprano voice of rare beauty and sympathetic appeal, yet meeting with the demands of her most dramatic numbers, Miss Shepherd was a deserved success and proved herself to be an eminent and well trained artist.

Miss Shepherd sang her first number, "Quella fiamma," with a degree of dramatic conviction and sureness of self that won instant recognition of her art, while her second number, "O Sleep," by Handel, was presented with excellent feeling and tenderness. Buoyant and full of charm was her interpretation of "Shepherd, Thy Deceiver Vary," by Brown, while "Air de Salome," from "Hérodiade," by Massenet, again revealed her understanding of the requirements of dramatic song. She was obliged to respond to continued applause, singing as an encore a delightful little American composition.

Her third and final group of selections, with English words, chosen with excellent taste, seemed to raise the most ready response from her hearers, and it was in these numbers perhaps that her voice showed to best advantage.—Youngstown Telegram.

### Philadelphia Praise for Guiomar Novaes

The remarkable success that Guiomar Novaes, the Brazilian pianist, scored recently in Philadelphia, is indicated by the following excerpts from the criticisms of the concert:

Miss Novaes is one of the most unassuming pianists who ever trod the concert platform. She is also one of the most youthful. But her modesty of manner and her air of youth are the screen of a musical authority of astounding independence and penetration. She played the Beethoven concerto in G major with a confidence and power which few pianists attain even with maturity, and an individuality of style which most never attain. Obviously, Miss Novaes' fame had gone before her. The audience overflowed into the orchestra pit, filling it to the very edge of the stage.—Philadelphia North American.

In the cadenza, introduced in the opening allegro, her gifts were seen perhaps at their best. She makes everything seem as easy as coasting down a winter hillside. The runs fall from the tips of her fingers as light in percussion as the snow's descent. When the need is, she brings up from the bass octaves of the piano forte a large and artillery-like reverberation. Her style of playing is compact of tenderness and power, of strength and sweetness, of masculine forcefulness with feminine solicitude. The traces of technical labors have been erased long ago, even though the player numbers but twenty-one years.—Philadelphia Public Ledger.

There is a maturity about the playing of the young Brazilian that places her, artistically, beyond her years. The Beethoven concerto is one to tax the ability of any player, and she rose successfully, even brilliantly, to its demands. There was no lack of poise or freedom, the andante was beautifully played, with clear, sympathetic quality of tone and poetic idealization, and the finale was given with a sweeping effect of technical control and tonal brilliancy that earned the reward of enthusiastic applause and several recalls.—Philadelphia Evening Bulletin.

Her performance of the concerto was tender, rich with imaginative feeling, instinct with temperamental vitality. Her manner is without affectation and her treatment of the score was authoritative and sane, her tone of limpid purity, her technique supremely proficient and quite devoid of any tendency to be merely showy. It would be hard to hear this talented newcomer, a New York girl, already doing, in recitals which could still further exploit phases of her admirable equipment. A soloist more appealing has not been heard here this season.—Philadelphia Evening Public Ledger.

After hearing the astonishingly beautiful piano playing of Guiomar Novaes, one wonders how long supremacy among women pianists must remain in our sister republic to the south, since Miss Novaes, like her distinguished predecessor, Teresa Carreño, comes from South America. One is struck by the similarity of careers common to these two artists—both having been of that early brilliancy that so seldom survives its first flaming forth, and both coming before the public in youth as finished artists capable of commanding universal homage. Miss Novaes is undoubtedly one of the most promising pianists of today, with a career equal to that of Carreño awaiting a fuller artistic stature. Miss Novaes' playing at present is characterized by a delicate charm and sweetness that come as a surprise after the forced tones and masculine styles of so many women players. Her greatest fascination is found in her utter lack of effort. Music flows from her fingers as naturally as it does from the throat of a songbird.—Philadelphia Record.

This young Brazilian is already a mature artist, endowed with an infallible musical temperament, not in the least sentimental, and possessing a most polished technique. Her scales, arpeggios, trills, passagework generally are beyond criticism; her touch, rather variety of touches, exquisite; her tonal power wholly adequate. Those pearly runs, that sweet touch, the mellow chord attack, above all, the singing of every note, all these excellences may be set down to her use of the arpeggio muscles. Freedom of the arms, a well poised hand, fingers that are like tiny mallets padded with velvet, and crystalline scales, the gods have been good to Miss Novaes.—Philadelphia Press.

### Nevada van der Veer Closes Successful Year

Notable appearances with two leading choral organizations brought to a close a year of unprecedented activity for the distinguished mezzo-contralto, Nevada van der Veer. The first of these occurred in Oberlin, that city of high musical standards, and the second was the annual Christmas performance of "The Messiah," given by the Oratorio Society of New York.

William J. Henderson, of the New York Sun, under the headline of "Capable Soloists Heard in 'The Messiah,'" said of Mme. van der Veer's work on this occasion: "... Nevada van der Veer sang the contralto solos with beauty of voice and commendable style."

Prof. William T. Upton, commenting at length on the performance in the Oberlin Review, says:

Mme. van der Veer's voice was remarkably smooth and beautiful throughout its entire register and her work was artistic and musically throughout. Her singing of "He Shall Feed His Flock" was admirable in every respect—smooth, finished, perfectly poised, and tonally beautiful from the first note to the last.

One who signs himself "A Critical Listener" says the following of her singing in the oratorio:

When patrons of the New York Oratorio Society assembled at Carnegie Hall to listen to the time honored Christmas week performance of the "Messiah," they found the announced contralto suffering from a sudden indisposition, and her place taken by Mme. van der Veer, an artist whose name has often lent prestige to the programs of this well known organization.

Had this "emergency call" been sent out to a singer of lesser capacity, there would be some justification in emphasizing the superb manner in which Mme. van der Veer rose to the rehearsal-less situation, but in view of the fact that she is in the habit of getting a "golden report" whenever and wherever she sings, this musical feat is accepted as a matter of course.

Mme. van der Veer is an oratorio singer of extraordinary qualities. This was evident before she had sung a half dozen

phrases of "O Thou That Teltest," and was confirmed beyond question when she had finished the air, "He Shall Feed His Flock." No more beautiful singing of this aria has been heard within the memory of the Oratorio Society. First of all, there was conscious power, which makes for poise, smoothness of phrasing and tonal work of the highest quality. Mme. van der Veer never makes the mistake of "operating" an oratorio, but displays the ability to catch and interpret the spiritual beauty of this music. Her diction is a delight to those who attach importance to the union of two related arts of music and poetry, and throughout she discharged her task with dignity, nobility and with that broad authority resulting from an art that has ripened into maturity.

My her work on this occasion Mme. van der Veer takes her place side by side with her husband, Reed Miller, who is generally conceded to be the best "Messiah" tenor in the country.

### Garrison and Werrenrath Triumph

Mabel Garrison and Reinald Werrenrath, whose constant appearances as co-stars in recital have earned them the reputation of being the "ideal happy combination," added another leaf to their laurel wreath in Sioux City, Ia., November 30. This recital was the second of a course which aims to bring to Sioux City the greatest musical artists now on the American concert platform. Although Mr. Werrenrath has been heard before, it was Miss Garrison's first appearance. She proved immediately her high degree of musicianship in the versatility and difficulty of her program.

Mr. Werrenrath has devoted himself exclusively to concertizing, and in the real sincerity of his work and in quality of voice and musically interpretation, we venture to say that he has no superior as a concert baritone. Singers have appeared on our platforms to whose voices we were obliged to accustom ourselves, before being able to receive their full beauty. Not with these; almost instantly could be recognized the fact that in them were embodied the ideals of the soprano and baritone voices that one had dreamed, but was not quite sure really existed.

Miss Garrison's voice, pure and exquisite in quality, is flute-like, and yet vibrant with emotion, and absolutely free from any hint of hardness. Mr. Werrenrath, the embodiment of a full, manly vigor of tone, resonance that was never harsh nor forced, richness and strength when such was demanded by the song; sweetness and delicacy when required.

One has a feeling that Miss Garrison could sing the alphabet, set to a very ordinary tune, in a way that would make the listener think it a song of great beauty, so luscious is the tonal quality of her voice. Probably the most striking song of the evening was the "Song of France," by Bryceson Fichens, with which Werrenrath touched deeply the chords of our emotions, played upon as they are by the clouds now over us. The poem is a wonderful one, but the music is even greater, and the picture of the great country that we are proud to call our ally rose vividly before everyone, called forth by the throbbing tones of the singer's voice. At the end of a group Mr. Werrenrath sang Arthur Whiting's setting of Kipling's "Fuzzy Wuzzy," sung in the inimitable cockney dialect, bringing the singer a veritable ovation so with that he responded by singing the "Battle Hymn of the Republic," the audience joining with him in the final chorus.

Even this would not satisfy them and we were given what everyone had hoped for, "Danny Deever," sung in a style that made one sit on the edge of his seat and hold his breath.—Sioux City Journal.

### Hackett's Admirable Singing

Arthur Hackett, tenor, was associated with Mme. Melba in a concert in Philadelphia, January 6, and with Reinald Werrenrath, in Norfolk, Va., January 3. Two reviews from the press of these cities are herewith reproduced, which show that the tenor met with customary success:

As the baritone, Reinald Werrenrath, arrived barely in time to give two of his numbers, the burden of the program fell on the shoulders of Arthur Hackett, the tenor, who more than proved himself equal to the demands made upon him.

In the opening phrase of "Le Réve," from Massenet's "Manon," the singer disclosed a voice of rare beauty, one rich and robust in quality, beautifully trained, and a splendid natural artistic instinct is the rule and not the exception in Mr. Hackett's performance. He does more than just sing. He interprets with a distinctive intellectual grasp of the text and a diction faultless in every language in which he sings. His real gift, however, lies in his pianissimo work, in which the tone is spun to the finest thread, yet sparkles and reaches the remotest corners of the house as clearly as those in his forte voice. The most notable selection besides his opening group, which comprised Massenet's "Le Réve," from "Manon," Faure's "Nell," Hahn's "D'une prison" and Lenormand's "Les vanteurs," was Purcell's "Passing By," one of the Old English songs so conspicuous by their absence from the modern concert program. One must not forget also his fine delivery of his part in the "Forza del Destino" duet, which he sang later with Mr. Werrenrath.—Virginian Pilot and Norfolk Landmark, January 4.

On January 5, Arthur Hackett sang two groups of songs admirably. Among the best was Purcell's "Passing By," with its wonderfully pure lyric simplicity, and the encores were delivered with a fine sincerity and incisive dramatic effect. Mr. Hackett has a beautiful voice, and he knows how to use it. It is high and merited praise to say that he was worthy of his distinguished association with Mme. Melba. He had overcome extraordinary discomforts of travel to reach the concert platform on Saturday night, but his voice showed not a trace of his exertions.—Philadelphia Public Ledger, January 6.

### Cleveland Appearances for Clarice Balas

Clarice Balas, pianist, was soloist at a concert of the Cleveland (Ohio) Fortnightly Musical Club, playing works by Brahms, Weber and Liszt in a manner which called forth much praise.

Miss Balas in a group of four numbers by Brahms, Weber and Liszt, won the great success of the afternoon and two recalls. Never has her playing been more brilliant, her tone more lovely or her selections more generally admired. Especially tender and poetic was the Brahms "Intermezzo," full of repose and lyric beauty. The Weber "Rondo" was of sparkling gaiety. In the Liszt rhapsodies Miss Balas seems wholly at her ease. She gives to their short dramatic phrases much individuality, and the florid decorations are always crisp and clear.—Cleveland Topics.

Two Brahms pieces, "Capriccio" and "Intermezzo," together with the Weber "Rondo Brilliant" and Liszt's thirteenth Hungarian rhapsody, made up the offering of Clarice Balas, and won for her much applause. Miss Balas possesses a full and pliant touch, uncommonly fleet fingers, and plays with much brilliancy.—Cleveland Plain Dealer.

Among Miss Balas' December engagements were appearances at the Rosedale School and at the College Club. In addition, she has a large class of pupils.

### Dora de Philippe for New Role

Dora de Philippe, soprano of the Chicago Opera Association, is to sing the part of Yniold in the first performance this season of "Pelleas and Melisande." This is a new role for Mme. de Philippe, and as the part was given her on short notice, she has been plunged into the midst of furious study. Mme. de Philippe is also rehearsing for the forthcoming production by the Chicago Association of "Francesca da Rimini."



## MARIO SALVINI— ARTIST AND MAN

After a successful career on two continents, as an opera and concert singer, Mario Salvini, the renowned tenor, who has devoted many years to thorough study of laryngology, has finally been persuaded by numerous friends and admirers to devote his entire time to promoting and revivifying the lost art of bel canto. Mr. Salvini possesses a striking and inspiring personality. His gentle, yet forceful manner inspires admiration in all who come in contact with him. His broad and general musical knowledge, apart from his superior conception of vocal art and voice production, his devotion to throat science, and his love of beauty in every department of art, together with an exceptional general education, place Mr. Salvini in a unique position among men and artists.

Mr. Salvini is a charming conversationalist. His friends are often surprised at the natural ease and perfect accent with which he speaks ten languages. Being a connoisseur of general arts and sports, his opinions on subjects outside of his profession are eagerly sought by friends and associates.

Mario Salvini believes that only those whose voices are capable of being developed should be encouraged to study. His judgment at first hearing is based more on the quality of the voice than on its range or volume, as the latter, while important points, may be developed later. His method consists of three parts—the technical, the musical and the psychological. The first part is, of course, the most important in every singer's career, as it is technic which gives the voice its foundation for artistic expression and lofty interpretation.

Technic, as Mr. Salvini teaches it, comprises correct breathing (impostazione), voice placement and support of the voice (appoggio). After a thorough test Mr. Salvini decides whether the pupil possesses a soprano, contralto, tenor, baritone or bass voice. Immediately afterward the study begins with special breathing and exercises for voice-placement, comprising vocal gymnastics, appropriate phonetics, etc. From the first lesson, the student is recommended the appropriate mouth prophylaxis, and is ordered to abolish self doctoring with sprays or various worthless drugs, thereby the student becomes acquainted with the hygienic mode of living, which is of utmost importance as it improves and preserves the health of every man and woman.

Impostazione (voice placement) consists of bringing the voice forward. This is accomplished by definite phonetic exercises based upon thorough study. This training enables the student to acquire control of his or her voice in a short time and to produce proper resonance.

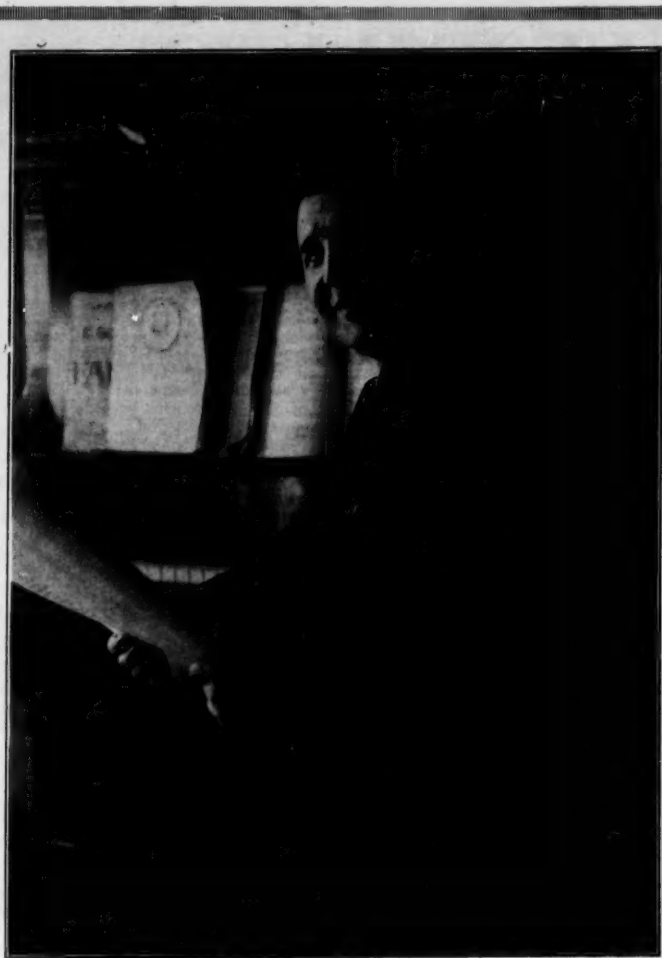
### Lillian Heyward Engagements

Lillian Heyward, soprano, has been engaged to appear in joint recital with Louis Schenk, baritone, on January 23, before the Barnard Club, of New York, at the club rooms of that organization in Carnegie Hall. On January 22, Miss Heyward is booked for an appearance as soloist with the Bushwick Community Orchestra, Adolph Schmidt, conductor. This is a re-engagement, Miss Heyward having sung with this organization last season. Among the engagements which Miss Heyward has recently filled with marked success was an appearance with the Haydn Orchestra of the Oranges, N. J., at East Orange. "As a newcomer in concert rooms here, she so pleased the audience that it must desire better acquaintance with her," declared the Newark (N. J.) Evening News. "Miss Heyward's voice is light in substance, but ingratiating in quality. She manages it artfully, and the pleasure she gives by doing so is increased by her intelligence and animation in communicating the spirit in a lyric." Nor was the press alone in its praise, for those who attended the concert were equally enthusiastic in their praise. In a letter to Miss Heyward, Charles Hasler says: "I must express to you my personal satisfaction with your singing and that I have heard many good things about your work from all sides. It is very evident you have done a lot of work. However, there is no 'royal road' to anything in this world which is worth while as an accomplishment. I wish for your success."

### Aschenfelder Pupils in Recital

The fourth recital this season, by pupils of Louis Aschenfelder, was held at his studios, 161 West Seventy-first street, New York, Saturday evening, January 5. As usual an enthusiastic audience was in attendance.

Owing to the fact that Shirli Rives was unable to sing, the bulk of the program fell to Elizabeth Roeger, contralto, and she was fully equal to the occasion. Her voice is naturally full and of a delightful color, and since last season has developed artistically and musically. Her program ranged from the old Italian classics by Paisiello to more modern ones such as Crist, Rogers and Hugo Wolf. In the old Italian arias, she showed an unusual appreciation of this style of fioritura. There is no doubt that, with



MARIO SALVINI.

sufficient study, Miss Roeger will give a good account of herself in the future as a professional artist.

At the conclusion of the program, the Strauss "Blue Danube" waltz was sung by the Aschenfelder mixed quartet, consisting of Misses Dalcher and Roeger and Messrs. Rosner and Saxe. The quartet is well balanced, and a close ensemble has been developed.

### Arthur Shattuck's Generosity

Arthur Shattuck, the American pianist, received the following communication last September:

Jefferson City, Mo., September 15, 1917.

Arthur Shattuck, Lake Beulah, Wis.:

DEAR MR. SHATTUCK—I am writing you from the largest prison in America, Jefferson City, Mo., population from 2,000 to 3,000. I am musical director here. A few years ago I made your acquaintance when I was a member of the Boston Symphony Orchestra, under Dr. Karl Muck. They have quite a large musical organization here, band, orchestra, etc. I promised some of the piano players (scholars) to write to you, hence my letter. Dear Mr. Shattuck, if you have any old music (piano) will you kindly send it to the boys. They will highly appreciate your goodness. If you have any of your own compositions, kindly send them. You may inquire about me at the Musical Courier (Alvin Schmoeger). Enclosed you'll find a program of one of the Sunday concerts. I wish you could know what music means to the men here. That music has charms is oh! so true here. It is the only thing that keeps the men's life connected with the life outside the walls. They are taking a great interest in their music. Oh! no, they are not bad at all, just fallen by the wayside. Kindly see if you have any old music and send it to the boys; they will be very grateful and properly acknowledged through the MUSICAL COURIER.

I wish you a yet greater success. A few words from you will be highly acceptable.

I am very sincerely,  
JOHAN VON RIETKE RINEHART,  
Musical Director, Missouri State Prison,  
Jefferson City, Mo.

Box 47.

Mr. Shattuck, in answer, sent the music at once, and through his secretary, Margaret Rice, informed Mr. Rinehart that he would appear at the State Prison in Jefferson City, on Sunday afternoon, January 6, 1918, on his way to Kansas City, where he appeared on January 8 with the orchestra. For the concert at the prison Mr. Shattuck built a most interesting program, including Rachmaninoff's prelude, Sinding's "Rustlings of Spring," Mendelssohn's "Hunting Song," Brahms' intermezzo and rhapsody, three numbers by Chopin, Henselt's berceuse, Moscheles' "Child Fairy Tale," Berlioz-Redon's serenade from the "Damnation of Faust," and Mozart-Thalberg's "Grande Fantasie." Many guests, including the Governor of Missouri, were present at the concert.

Mr. Shattuck has received many other letters from Mr. Rinehart, which will be reproduced shortly, as they should be of great interest to the musical fraternity, and it may be that other musicians will follow the lead of this generous American pianist in cheering the hearts of other unfortunates by bringing a little ray of sunshine to their sad environment.

### The Music of "Chu Chin Chow"

So "Chu Chin Chow" has moved from the Manhattan Opera House into that splendid theatre, the Century! It opened there on Monday of this week—the 105th performance—and continues with the same crowded audiences which have heard it regularly at the Manhattan. Not the least part of its success, by the way, must be credited to the delightful music which Frederick Norton wrote for it, and, incidentally, to the excellent way in which that music is performed under the capable baton of Gustave Ferrari, than whom there is no more able conductor in New York.

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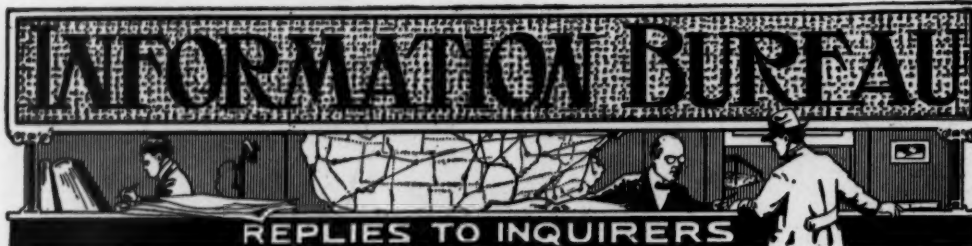
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

**More Books on Construction of Cello**

I am interested in making and repairing violins and cellos. There are plenty of books on violin making, makers and repairing, but I have been unable to find anything of a specific nature treating of the cello. If you can refer me to any one or any company who can furnish anything of the kind, I will appreciate it very much.

This inquiry was answered in the issue of the MUSICAL COURIER, December 20, but since that time further information about books on cellos has been received. The assistant editor of The Etude has written to say: "I thought it might be of some help to your inquirer if I mentioned the fact that in former years I got much help on the subject of cello making (which was a hobby with me) from 'The Violin and How to Make It' by Honeyman (50 cents). Also 'Violin Making,' by Ed. Heron Allen (\$3.00). The process of violin and cello making is almost identical, except that the proportions (both absolute and relative) of the parts differ. For instance the cello is deeper, and the wood of the back and belly is (proportionately) thinner."

Should you care to address the writer directly in regard to any possible difficulty, he will be glad to be of further service. The address is Edwin H. Pierce, 1712-1714 Chestnut street, Philadelphia, Pa.

**"Annie Laurie"**

Do you think that "Annie Laurie" is played as much in this war, or is used as much by the regimental bands, as it was in former years? In stories and novels of a certain number of years ago, the band was always playing "Annie Laurie," or the soldiers singing it. Was she a real person, or was it just a song made up?

It is probable that "Annie Laurie" is played just as much by the bands of the Scotch and English regiments as it was in former years in war time, for these people seldom change any established custom. Many people outside of Scotland do not appreciate the "pipers," but they are part of the regiments and adored by the men of the north. So it is quite probable that the old war song, as it came to be called, is still a favorite with the British troops, though as you suggest, the Americans do not seem to favor it. Annie Laurie was a real person. The family still exists. Their estate is called Maxwellton, and they have lived there since 1611. Annie had two sisters, she being the youngest of the three. The words are by William Douglas.

**When Did Opera Begin?**

We are having a discussion about opera and would like to know when opera first began. Who was the composer of the first opera? Could you give us information so we could write a paper about it?

To give sufficient information about opera for you to write a paper would occupy far more space than is at the disposal of the Information Bureau. But you ought to be able to find books about the opera in the library of your city that will give you enough facts and data to use for a paper, or history. While there had been some experiments in operatic productions earlier than 1600, it is that year that the best authorities fix as the beginning of opera, all previous attempts having been in the nature of experiments. The opera was "Euridice," by Peri, given at Florence in honor of the marriage of Maria de Medici and Henry IV, of France. There is a copy of the printed edition of this work in the library of the British Museum. Recently this has been reprinted. Then came Claudio Monteverde with two operas. One of them, "Orfeo," which dates from 1608, is still in existence. This makes opera about 300 years old, rather more than that in fact. It may interest you to hear that while Peri's opera had only four instruments as accompaniment for the voices, Monteverde had an orchestra of thirty-nine, brass, wood, strings and keyed instruments, the forerunners of the piano.

**Success and Failure**

When a new opera, or play, or song, or any musical composition is given, is it possible to tell at once whether a failure or a success has been made? Why is it that in the case of an opera or a play, where there is so much rehearsing, and where there are so many people hearing the music and words, that after weeks of preparation, a perfectly stupid, dull, uninteresting performance will take place, and every one knows that there is not one note or word worth listening to?

It does often seem to the public that the people interested in the production of a musical composition, whether it be an opera, song or instrumental "piece," should realize its imperfections and its utter unsuitability for public presentation during the time that is given to its study and

preparation. But perhaps one reason for this lack of understanding is the impossibility of pleasing all tastes; also the public taste changes constantly, the success of one season, or one month, may be a total failure next year or month. A play at one theatre, drawing enormous crowds, on being changed to another theatre, will have only empty benches. The successful song of the year, is quite forgotten by the next year when a new favorite comes to take its place. Who would care today for "Good Bye, Sweetheart" as the principal favorite song on the program of a leading singer? "Pinafore" went on for how many years? But it would hardly make such a success now. The times have changed and so have the tastes of the public. So also, we know that operas almost if not quite hissed off the stage at a first performance, have later become world favorites; for instance, Rossini's "Barber of Seville."

**Wants to Join Chorus**

As I am in New York for the winter I would like to join a large chorus. Can you tell me what the qualifications are? Do you think there is a chance to get into a good chorus now, or is it too late in the year?

As a matter of fact some of the large choruses are advertising for more singers, so there should be no difficulty in "getting in" to a good one. The qualifications are, of course, more or less of a voice to begin with, but the most essential requisite is that the applicant shall be able to read at sight. Unless a singer has this accomplishment, his usefulness in a chorus is not great. Reading music at sight implies more or less previous training.

**Why Do They Study?**

Can you explain why it is that so many young men and women study music? Do you think that every one can learn to sing or to play on an instrument? Sometimes when I go to a concert I wonder how it was that the performer happened to study, so many of them play or sing badly.

One reason that so many people study music, is because of the general interest in that art. Nothing seems to give

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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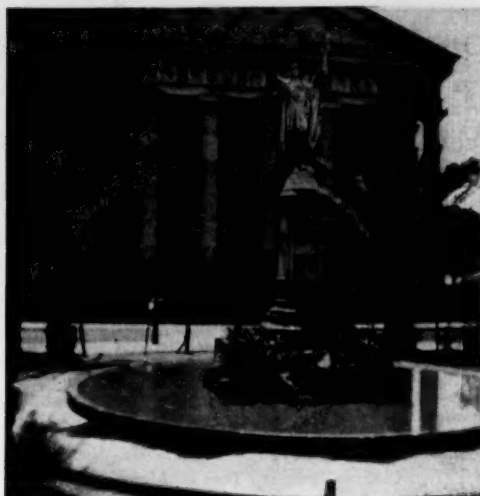


Photo by courtesy of A. Bagorzy.  
TEATRO COLON, GUATEMALA, TOTALLY DESTROYED BY  
THE RECENT EARTHQUAKE.

The Teatro Colon was among the places totally destroyed in the recent earthquake at Guatemala City. As can be seen from the photograph, it was a house of great architectural beauty and was equipped inside, both before and behind the curtain, in a most modern way. Erected at the expense of the city, it was the finest opera house to be found in Central and South America. The statue of Colon (Columbus) can be seen in the foreground of the picture. In 1916, Adolfo Bracale and his opera company played a season at this house, among his artists being two well known to New Yorkers, Anna Fitziu and Hipolito Lazaro, the new Metropolitan Opera tenor.

so much pleasure, either in the home circle or in social entertainments, as music, even if it is not very good. There are, of course, some who can never learn to sing or play, but it can be said that the majority can be taught one or both of these accomplishments. It often happens that if a young man or woman sings or plays just a little better than the majority. Ill-advised friends at once proclaim him a prodigy, certain of a wonderful career as a public performer, and thus fill the musician with ideas that can never be realized. In England it has always been the custom for each person to do his share of the entertaining at social gatherings. No matter how badly he sang or played, each one did his best. But there have not been the thousands and thousands of incompetent would-be musicians sent forth to study that America has sent. They were contented to sing a little, and play a little, but had no aspirations for a public career, perhaps realizing their own limitations. It is to be hoped that many young Americans will realize in these strenuous times, that learning to sing or play does not necessarily mean a public career. This country is full of music and music lovers. By all means take lessons and learn something; then use your knowledge judiciously.

#### Teaching Tenors and Baritones

Would you kindly inform me if it is possible for a tenor or baritone to learn to sing from a woman? Would it not be best to study with a man, who has the kind of a voice like the pupil?

As has been stated previously in this column, women teachers are perfectly capable of teaching tenors or baritones as can be proved by the many successful men singers that have received their entire musical education with women teachers. Nearly all of the best known women teachers in this city have men pupils who are making satisfactory progress. The science of singing is alike for all voices, is it not? Sopranos and contraltos are taught by the same person, so why not tenors and baritones?

#### Does Heifetz Sing?

Can you inform me whether Heifetz is a tenor or a baritone? I saw in a paper that he is to sing at a concert. He must be a very talented young man. Could you send me a list of the songs in which he will be heard?

Can you send us the clipping conveying this startling information? Was it, perhaps, in the "Daily Spoofer"? The Information Bureau has the impression that Heifetz is satisfied to confine himself to being one of the finest violinists who ever lived.

#### Miriam Ardini in Brooklyn and at Camp Dix

Miriam Ardini, the American soprano, who has been heard in opera in this country and Italy, but who is at present devoting herself to concert work, gave a recital program at the Brooklyn Civic Forum on December 16. She sang the "Ah! fors e lui" aria from "Traviata" and songs in English, French and Italian, to the delight of a large audience. Edwina Davis supplied accompaniments which were most satisfactory.

The following evening, Mme. Ardini repeated the program at one of the Y. M. C. A. huts at Camp Dix, N. J., adding such popular songs as "There's a Long, Long Trail," "Over There" and "The Battle Hymn of the Republic," in the singing of which the soldier boys joined lustily.

#### Beatrice Hubbell-Plummer's Songs

A representative of one of New York's leading book companies attended a performance given by Beatrice Hubbell-Plummer, asked to see her verses, and as a result her "Little Weentys Verses for Children" will be published in book form before the next Christmas trade. Mrs. Plummer also sold to the John Martin Magazine for Children her little "Crocodile Song," with words by Lewis Carroll. It is a picture song and will appear in one of the early 1918 issues of the above mentioned magazine.

Mrs. Plummer has left for her home in Los Angeles, stopping en route at Lake Charles Aviation Field, La., in order to see her "soldier boy" in the air.

#### Baltimore's Mayor Promises Much for Music

On the back of the program for December, of the Baltimore Symphony Orchestra, Gustav Strube, conductor, appeared a Christmas greeting from Mayor James H. Preston of that city. "In wishing you the compliments of the season, I take advantage of this opportunity to congratulate the patrons of the Baltimore Symphony Orchestra and the people of Baltimore upon the continued success of this musical organization, maintained exclusively by the City of Baltimore," stated Mayor Preston. After speaking about the demand for seats being so great as to exceed the seating capacity of the hall and the plans for the coming year, which include the erection on a Civic Center of a combined music, convention and exhibition hall (the money for the land and building already had been provided by the city), the mayor continues: "I believe Baltimore may look forward to a continuation of its artistic and musical growth, and if the City's plans are carried out, Baltimore will become one of the great musical centers of the country. With the possession of an adequate music hall, under the control of the Municipality, we may look forward to a largely increased activity on the part of the Baltimore Symphony Orchestra and the Municipal Band and also to grand opera and other musical events at reasonable prices. I extend to you the felicitations for the Christmas Season." This spirit of co-operation on the part of the Mayor and city officials in the aid of music might well be imitated by other cities.

#### Harold Land's Engagements Frequent

Harold Land sang December 23 at the Seamen's Institute, New York, when an old Swedish mariner commented loudly on his singing with "God bless you! Sing some more!" January 6 he was soloist in the performance of Coombs' "The First Christmas" at St. Luke's P. E. Church, under the direction of the composer. At both affairs he confirmed previous good work, pleasing both hearers and

directors with his musical, reliable singing, distinct utterance of text, etc. February 12 he appears as soloist with the Beethoven Society, Louis Koemmenich, conductor, at the Ritz-Carlton Hotel.

Following Mr. Land's recent appearance in a concert in Yonkers, the Statesman said: "Mr. Land was in excellent voice, and his songs were given in that admirable style for which his interpretations are noted."

Mr. Land sang the bass solos in "The Messiah" at Old St. John's P. E. Church, Yonkers, December 22.

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## MUSIC ON THE PACIFIC SLOPE

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Local Club Activities

San Francisco, Cal., January 6, 1918.  
Harold Bauer, pianist, and Isadora Duncan, appeared at the Columbia Theatre, Thursday afternoon, January 3. Bauer played Chopin music and Isadora Duncan essayed the task of furnishing a terpsichorean portrayal of the general thinking embodied by the Polish composer's works as selected for the program. What success could be attained in such an attempt must be left to the estimation of students of Chopin music, per se. On one side is the dreamy, sensuous temperament, seeking ideality in music; on the other is the purely physical, trying to turn ideality into corporal demonstration. Could that contradiction be compassed? Absolutely no. But the dominating mood that took possession of, or was induced by the Polish composer, might be appreciated by the dancer as much as experience and natural insight as increased by hearing of music. That is, undoubtedly, the limit.

But in simultaneous attempts to make pictures of moods—if the term is allowable—there is enough of human interest to be worth consideration. Bauer sat composedly performing in his inimitable way, a funeral march, a scherzo, a nocturne, a prelude, a waltz. Isadora Duncan posed, or gestured, or danced, but there was nothing in common between pianist and dancer except mood; nor could there be.

Nevertheless the theatre held a large audience that took the earlier work somewhat indifferently, seemingly at a loss to know when to applaud; for while the listeners endorsed Bauer completely, they had a combination and not a solo to be considered in rendering a verdict. But, when the auditors had overcome any doubt they might have entertained and the work proceeded and especially when the dancer wore purple raiment—wherever there was any raiment—the applause was like the solid rattle of musketry on an old fashioned company front. But undoubtedly the physical attracted the attention of the audience more than the Bauer mentality, for, when the music was at its best, people engaged in gossip over a good part of the house, and the talk was all about the dancer; but when Bauer played solos, he received the strictest attention. The scheme of joint appearance attracted a large audience, but probably music lovers would not sanction any such innovation as a regular affair. Bauer took a risk; Duncan had such a musical accompaniment as an ancient goddess could well have boasted.

Notwithstanding what has just been written, the following notice in the San Francisco Bulletin is given herewith to show how Walter Bodin arrived at another sort of conclusion:

Isadora Duncan's splendor did not manifest itself alone in her dancing. She did a splendidly spontaneous thing when, flushed with the laurels which the audience hurled at her at the conclusion of one of her numbers, she walked to the center of the stage, retrieved a chaplet of roses which had fallen from her head and hung it over the corner of the piano, in acknowledgment of the praise that was due her fellow artist. It was a dear tribute.

And the sonata in B flat minor! The first movement (Doppio Movimento) was played by Bauer as a solo. In the scherzo that

followed Miss Duncan was a wild, defiant, wanton and a grief stricken creature by turns.

The funeral march followed. In this, draped in the proud purple of royal and dignified sorrow, Miss Duncan danced a pagan, pantheistic death, a death of love and holy beauty; she made live Kupert Brooke's immortal line—"Go forth and meet death as a friend." There followed a group of three dances that basked in description, so wonderful were they—the nocturne in E flat, prelude in A major and the waltz in G flat.

## Persinger Soloist With Symphony Orchestra

At the San Francisco symphony concert, Friday afternoon, Alfred Hertz conducting, Louis Persinger gave a remarkable performance of the violin part of Mendelssohn's E minor concerto, which brought a round of well deserved encores. The program included Wagner's "Faust" overture, and Beethoven's fifth symphony, the reading of which was admirable.

## Harriet Bennett's Debut

Harriet Bennett made her debut as a violinist at the Home Club in Oakland. Her work and ability are spoken of highly by those who were present.

An exclusively Italian program was given by Edwin H. Lemare, Sunday, December 6.

## Maud Powell's Season Opens

Maud Powell's season has opened at the Columbia Theatre under the management of Selby Oppenheimer, January 6. Two performances are booked in this city.

## Local Club Gives Children's Performance

The San Francisco Musical Club gave a children's performance at the St. Francis Hotel recently. Mathilda Wismer appeared in "A Danish Garden," singing folksongs to children, who responded; members of the club impersonated animals. There were several very clever features in which Mrs. Maurice Gale, Mrs. R. A. Callahan, Marion Cumming, Mrs. Russell Richards, Mrs. Charles S. Ayres, Mrs. B. F. Dyer, Mrs. Frederick Zeile, Elise Golcher, Mrs. Cecil Stone, Elizabeth Montgomery, Henrietta Stadtmuller, Mrs. George Hyde, Mrs. Digby Brooks, Mrs. H. F. Porter, Estelle Southworth, Mrs. William Poyner, Vera Westerfeld and Juanita Westerfeld took part. A new patriotic march, "France, to You," composed by Gerda Hoffman Wismer, was performed. D. H. W.

## TACOMA, WASH.

The chorus of the Ladies' Musical Club made an effective tableau in Red Cross uniform as they formed the processional for the opening of the Christmas concert in the Tacoma Hotel and marched in singing "Adeste Fideles," each member carrying a lighted candle. The chorus singing was one of the delightful features of the afternoon, Frederick W. Wallis directing, Mrs. Wallis at the piano, and Margaret McAvoy assisting with the harp. The entire program was selected with a view to the Christmas season, and the proceeds were turned over to the Red Cross.

Two numbers by the Philharmonic Quartet, furnished through the co-operation of the Musicians' Union, added greatly to the interest of the program. D. F. Nason, violinist and director, with M. B. Mortison, cellist; W. R. Flaskett, flutist, and Mrs. J. Marcovich, pianist, gave several

attractive selections with artistic effect. Leotta Foreman, pianist, made a very happy impression with her group of selections, which included one of Percy Grainger's characteristic works, an odd "Dance Lento" by Granados and "Autumn" by Moszkowski. Miss McAvoy's charming harp solos were especially enjoyed by the large audience.

Introducing Edna Evans Johnson, one of the charming army women, as vocal soloist, the club presented one of the very well known singers of Salt Lake, whose experience in concerts and opera has been extensive. Mrs. Johnson is the wife of Capt. Frank Johnson, of the Tacoma camp, and she is here on leave of absence from the Utah State University, where she is in charge of the vocal department. She sang two numbers especially selected for the Christmas program, including the great Handel aria, "I Know That My Redeemer Liveth," from "The Messiah," and Christmas songs by Chaminade and Shelley, responding to enthusiastic applause.

Miss McAvoy gave the solo numbers excellent support at the piano.

## Citizens Sing at "Tree of Light"

Tacoma's second annual "Tree of Light" was a distinctive part of the city's holiday celebration. The great fir tree selected for the ceremonial blazed into myriad twinkling lights at 7 o'clock on Christmas night, and hundreds of Tacoma people were out to join the processional which formed in Wright Park in the open amphitheatre, joyful carols and Christmas anthems re-echoing among the trees as singers and spectators united in a great community chorus.

## St. Cecilia Club's Concert

Before an audience that crowded the great Methodist Episcopal Church to capacity the St. Cecilia Club, Tacoma's notable choral organization of women, gave one of the finest concerts presented in the twenty years of the club's activities. The program was prepared and presented under the direction of Festyn Davies, who is also director of music, with a captain's commission, at Camp Lewis. George Kirchner, one of the most noted cellists of the Northwest, was the assisting artist. Mrs. A. S. Marcovich gave the chorus and artist splendid support at the piano. Others who assisted with the program were Mrs. O. C. Whitney, organist, and Agnes Lyon, violinist.

The program opened with "Invocation to St. Cecilia," which has been the first number on the club's concert programs for many years. This was followed by a beautiful program of chorus numbers and solos, chosen from a wide range. K. K.

## LOS ANGELES, CAL.

The second of the Los Angeles Orchestra concerts was given on Friday afternoon, January 4, to an audience even larger than that which attended the first of the series—an enthusiastic and thoroughly appreciative audience that was in rapport with the musicians from beginning to end of a very artistic program.

The beautiful overture, "Im Frühling" by Goldmark, opened the performance, followed by Beethoven's symphony in C minor, always a favorite with music lovers. Con-

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ductor Adolph Tandler's interpretation of this great work was pleasing and the phrasing of the strings in the andante movement excellent.

Mouquet's pastoral sonata, "The Flute of Pan," which was produced by this orchestra last year, was repeated by request with Jay Plowe as soloist. This number has been criticised as being too unemotional and thin for orchestral interpretation, but the introduction of the silvery call of bird life, the glint of rippling streams, dancing nymphs and sun-flecked forest shade was delightful. The soft, throbbing accompaniment of the orchestra was so well done that it resolved itself into the lilt of the passing breeze and the rustlings of the forest as one's spirit answered the yearning, idyllic call of the pipes. Mr. Plowe is an artist in every sense of the word and was compelled to respond with an encore. It is difficult to conceive of more pleasing flute work.

The last number was a suite of Caucasian Sketches by Ippolitoff-Ivanoff in which Mr. Tandler was most successful in bringing out the oriental atmosphere and tone color of these unusual compositions. The entire scene was painted for us in pigment of exquisite sound.

#### Maud Powell in Philharmonic Series

In the fourth concert of the Philharmonic series, Mr. Behymer presented Maud Powell, violinist, on Saturday afternoon, January 5, in Trinity Auditorium. As always, Mme. Powell's work was characterized by technical brilliance and thorough musicianship.

The program opened with the Sibelius concerto which Mme. Powell first introduced to American audiences some ten or twelve years ago. This number affords an excellent medium for Mme. Powell's marvelous bowing and strength of expression.

Saint-Saens' sonata in D minor was the second number, followed by Mme. Powell's own arrangement of "Love's Delight" by Martini, a charming and tender little composition. Bazzini's "Dance of the Imps," delightfully rendered, finished the third group. How charming are these glimpses of Mme. Powell's delicious and impish humour, so often noticeable in her responses to insistent encores.

Arthur Loesser, who accompanied Mme. Powell, gave a group of three piano numbers which were enthusiastically received. His technic was wonderful and his expression artistic and full of poetry. The three numbers, prelude in G minor by Rachmaninoff, Mendelssohn's "Song Without Words," and "La Campanella" by Paganini-Liszt gave wide range to his ability.

Mme. Powell ended this interesting program with Cadman's beautiful and dreamy "Wah-wah-tahsee" ("Little Firefly") and the polonaise by Viextemps.

The next Philharmonic concert, which was announced for Thursday evening, January 17, postponed on account of the serious illness of Emilio de Gogorza.

#### Matinee Musical Club Announcements

The Matinee Musical Club announces the following programs for January: January 3—Thursday evening. Opening Program of Creative Section, 8:15 o'clock. Lillian Ballagh, chairman. Open meeting. January 17, 2:30 p. m.—Frieda Peyke, Pianologues; Mathilda Turrish, harpist; Rowena Blincoe, chairman.

#### "Purpose" Programs

Estelle Heartt-Dreyfus will be heard in recital at Trinity Auditorium on January 25, giving another of her unusual "Purpose" programs, consisting of excerpts from her three most popular programs, "Rhymes and Rhythms of the Romany," "Love's Epitome in Song," and "Modern Songs of Russia."

These programs are the result of years of research in many countries and Mrs. Dreyfus has given deep and earnest thought to their construction. By her dramatic rendition of these songs as well as by the expressive quality of her rich contralto voice, Mrs. Dreyfus well deserves the admiration and interest which the presentation of the programs always evokes. Although of international reputation, Mrs. Dreyfus feels proud to be called a local Los Angeles singer, for, she says, "though I have studied in New York, Paris and Berlin, I feel nothing has so helped me to grow nor has enthused my desire for progress so much as the very appreciative Los Angeles public."

F. P.

#### DENVER, COL.

J. Howard gave an enjoyable Christmas musicale in his artistic home. The participants were Fifi Spadow, pianist; Mrs. Elder, soprano, and Llewellyn Jones, who sang a delightful group of Welsh songs. Jane Gibb and Mr. Howard were the accompanists.

At Wolcott School, a Christmas piano recital was given by Dasa Chucovich, Elaine Meyers, Ruth Handbury, Elise

Richards, Helen Love, Fifi Spadow, Katherine Campbell, Jean Woodward, Estelle Sheldon, Bonnie Deal.

Armin Doerner gave a Beethoven recital at his studio. He was assisted by Mrs. John Orth, a talented student. She is a daughter-in-law of John Orth, of Boston.

Community singing at municipal Christmas trees, rousing choruses of soldiers at camps and churches, and concerts for charitable institutions, jails, tubercular sanitariums, etc., marked the holidays in Denver. There was no suggestion of snow, not even a cloud to mar the lovely stretch of sunny days. Colorado justified all her climatic boasts this Christmas. L. A. R.

#### WHERE THEY ARE TO BE

Alcock, Merle—Boston Symphony Orchestra, Boston, January 22.

Beddoe, Mabel—Washington, D. C., January 30.

Bispham, David—Beaver Falls, Pa., January 25; Pittsburgh, January 26.

Campbell, Ada—Dubuque, Ia., February 14.

Case, Anna—Milwaukee, Wis., March 8.

Cherniavsky Trio—Music Course of Coe College, Cedar Rapids, Ia., March 12.

Da Costa, Blanche—Lansing, Mich., January 21.

Donahue, Lester—Hopkinsville, Ky., January 24.

Elman, Mischa—Boston, January 27.

Fischer, Adelaide—Hartford, Conn., January 28; Middletown, Conn., January 29; Middletown, Conn., January 30.

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These three last appearances as soloist with the New York Philharmonic Society.

Gabrilowitsch, Ossip—Chicago, January 20.

Galli-Curci, Amelita—Sioux City, Ia., March 11.

Gates, Lucy—Washington, D. C., January 25.

Godowsky, Leopold—Palo Alto, January 17; Phoenix, Cal., January 19; Los Angeles, January 22; San Diego, January 23; Long Beach, January 25; Claremont, Cal., January 26; Riverside, Cal., January 29; San Francisco, January 31; Music Course of Coe College, Cedar Rapids, Ia., March 12.

Hackett, Arthur—Washington, D. C., January 25; Pittsburgh, January 30.

Harrison, Charles—Petersburg, Va., January 22; Hopkinsville, Ky., January 24; in Missouri from January 28 to February 2.

Harvard, Sue—Soloist with Trio de Lutèce, Beaver Falls, Pa., February 15, and at Pittsburgh, February 16.

Hefetz, Jascha—Cleveland, February 7; St. Louis, February 8.

Herbert, Victor—Guest conductor, Cincinnati Orchestra, Cincinnati, January 25, 26.

Hinkle, Florence—Middletown, Conn., February 25.

Hofmann, Josef—Sioux City, Ia., January 18.

Hubbard-Gothelf—Springfield, Mass., January 22; Witherspoon Hall, Philadelphia, January 24; Gardner, Mass., January 29.

Levitzi, Mischa—Cleveland, February 19.

Melba, Nellie—Pittsburgh, Pa., January 30.

MacDowell, Mrs. Edward A.—Chicago, January 29;

Omaha, February 2; Lawrence, Kan., February 4; Parsons, Kan., February 6; Hollywood, Los Angeles, February 13;

San Diego, February 20; San Francisco Municipal Symphony Orchestra (MacDowell Festival), February 28.

Middleton, Arthur—Cleveland, Ohio, February 3, under auspices of the Board of Education; Pittsburgh, Pa., February 5, with the Mendelssohn Choir of Pittsburgh, in "Elijah," Lockport, N. Y., February 7.

Murphy, Lambert—Boston, February 17.

Murray, Lucile—Newark Auditorium, Newark, N. J., January 31.

Nash, Frances—New York Philharmonic, Lancaster, Pa., January 23.

Nevin, Olive—Chicago, January 29; Milwaukee, January 30.

Peterson, May—The Young Women's Club, East Orange, N. J., February 15.

Pyle, Wynne—Beaver Falls, Pa., January 25; Pittsburgh, January 26.

Raab, Alexander—Minneapolis Symphony Orchestra, Chicago, January 20.

Rubel Trio, Edith—Boston, January 17.

Shattuck, Arthur—Western College, Oxford, Ohio, January 19; University of Iowa, Iowa City, January 23; with Mendelssohn Club, Rockford, Ill., January 24; Chicago, February 3.

Shepherd, Betsy Lane—Worcester, Mass., January 22.

Skovgaard, Axel—St. Ansgar, Ia., January 17.

Stiles, Vernon—Worcester Oratorio Society, Worcester, Mass., January 22.

Sundelius, Marie—Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25-26; Lowell, Mass., May 7; Nashua, N. H., May 9-10; Evanston Festival, Evanston, Ill., May 30-31.

Werrenrath, Reinald—Phoenix, Ariz., January 18; Long Beach, Cal., January 22; Berkeley, Cal., January 24; Sacramento, Cal., January 25; Fresno, Cal., January 28; Los Angeles, January 31; Santa Barbara, Cal., February 1; San Francisco, Minneapolis Symphony Orchestra, February 7 and 10; Tacoma, Wash., February 12; Portland, Ore., February 14; Spokane, Wash., February 16; Salt Lake City, Utah, February 19; Denver, Colo., Denver Philharmonic, February 21; Kansas City, February 26; Marion, Ohio, March 7; Milwaukee, Wis., March 8; Jackson, Mich., March 19; Erie, Pa., March 21; Flint, Mich., March 22.

Wheeler, William—Harvard Musical Association, Boston, January 18.

Zoellner String Quartet—Urbana, Ill., February 21.

#### Opera for the Film Public

A decided innovation is that brought about by Harold Edel, managing director of the Strand Theatre, New York, who now has added grand opera performances to the list of attractions presented by the famous house of entertainment over which he presides. It was a great step in advance when he engaged Oscar Spirese, an established symphony conductor, to lead the regular Strand symphony orchestra, but Mr. Edel has gone even a step in advance of that bold project by staging a condensed version of "Carmen" at the Strand, followed by "The Mikado," with other grand and comic operas to be presented during the season. Necessarily, a tabloid form of opera is imperative under the circumstances, but it is the intention of the managements to adhere to the stories of the works as closely as possible and to give as many of the musical numbers as time will permit. These miniature operas are being done with special scenic effects, and the singers appear in costume.

The cast of last week's performance included Anita Tagel as Carmen, Rosa Lind as Micaela, Andre Enrico as Don José, and Anthony Lescaut as Escamillo. It must be said that the performance was an excellent one, and that a very clear idea of the nature of the work and its most important musical elements was gained from the Strand presentation, especially as Conductor Spirese and his large orchestra did ample justice to the score and performed it with spirit, color and musical authority. The scenes were set in a box frame of ample dimensions, and they revealed tasteful and correct pictures. Without going into lengthy critical detail, it may be said that the impersonators of the chief roles did ample justice to the music and the histrionics of the parts, and the story was projected across the footlights with fascinating intensity. In fact, it was amazing how close a representation of the opera as a whole could be effected with such limited means.

There was no mistaking the interest, attention and delight of the audience, and pronounced applause after all the principal arias indicated that the understanding of, and love for, opera is not confined only to those high priced establishments where an essentially musical body of listeners might be expected to officiate. Mr. Edel's new idea is one which should have wide results, and, aside from indicating the high artistic spirit of the Strand Theatre and its managing director, the new operatic feature of the program indicates also that expense seems to be no object when it is a question of giving the Strand audiences a sufficiency of the best obtainable entertainment.

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1917-SEVENTY-SIXTH SEASON-1918

The Philharmonic Orchestra, under Josef Stransky, gave a patriotic benefit concert at the 33rd Regiment Armory, Brooklyn, on October 27th, the entire gross receipts of which were donated to the American Red Cross. On December 4th the Orchestra played for the soldiers at Camp Dix and on December 27th a performance will be given at Camp Upton.

**FELIX F. LEIFELS, Manager, Carnegie Hall**  
NEW YORK

**FLORENCE NELSON**  
LYRIC SOPRANO

### Carolyn Alchin's Interesting Book

Carolyn Alchin's "Applied Harmony" is a book that is constructed upon a new principle, and as far as possible rules have been omitted from this work. Miss Alchin has had many years of practical teaching experience and has used this experience in her book in such a way as to render it invaluable to the student. "Simplicity of basic principles and clearness of presentation" may be said to be the essential motto of the work, and both this simplicity of basic principles as set down by Miss Alchin and the clarity of presentation are masterly, and, at the same time, the book is not too condensed. It is an average book for average minds, not one where the mind of a genius is necessary to grasp its meaning and to get full benefit from it.

For a long time there has been a demand for a manual of harmony which should be based on general principles, rather than on rules for certain specific cases, most of which might be broken in other specific cases. With the increasing complication of harmony, and especially of modulation, the old idea that there could be a rule for everything has become more and more questionable, and students now realize that the mass of rules necessary to cover every point is too great for practical use. In fact,



CAROLYN ALCHIN,  
Author of "Applied Harmony."

these rules have not been formulated. Progress has been so rapid in recent years that the theorists have not been able to keep up with it. Thus, the demand arose for something that would take the place of rules. This demand has been met by Carolyn Alchin. "Applied Harmony" is a work that has its self-imposed limitations. It does not pretend to teach composition. Its only claim is to present the subject matter of the practice of harmony in a simple, practical way, so that every student can grasp and apply it. Miss Alchin's contention is that, since general principles do not change, there is no reason for commencing with the works of the older composers and gradually approaching the works of the moderns. For the moderns are only doing what the classic masters did, but with greater freedom from restraint. And so we find early in this book scale material which includes the whole tone and other modern scales. And we see, furthermore, that there is nothing mysterious about these scales or their use. Though they may be difficult to handle, they are, in principle, the same as the older scales.

Better still, Miss Alchin shows that the use of this modernism, or of any other style of composition, should depend upon the talent of the individual composer rather than upon some arbitrary choice. She insists that one be natural, that one let the harmonic structure take care of itself, that one should learn to hear harmonies with the mental ear, and should then use the harmonies which come most naturally.

What some of the prominent musicians of the country think of it is well shown in the following commentary:

Mrs. H. H. A. Beach: "I wish to add my word of approval and admiration to the others."

Harriette Brower, New York City: "I can heartily recommend it as thoroughly practical, modern and original."

Thilo Becker, Los Angeles: "Its constant appeal to the musical faculties of the student invests it with a vital interest."

Sigmund Bech, concertmaster, Los Angeles Symphony Orchestra: "I find it very comprehensive, and one of the very best books on the subject which has come under my notice. Its mission will be one to create a true appreciation and intelligible understanding to a great degree of all that is good and beautiful in music."

Charles W. Cadman: "I regard it the finest, most sensible system for the presentation of harmonic understanding and guide to composition that I have ever seen."

Waldo F. Chase, Los Angeles: "It will, I am sure, stimulate the musical intelligence of the pupil and encourage him to rely upon that intelligence rather than upon the blind observance of time-honored rules."

Frank Colby, in Pacific Coast Musician: "Miss Alchin has made a contribution to theoretical musical literature of value and interest to the teacher and student who would be in touch with progressive musical thought."

Fritz Kreidler: "The principles developed in your book, 'Applied Harmony,' are very sound and convincing, and I can fully endorse them."

Julian Pascal: "It is delightfully clear and instructive, and very original. It cannot help but make the student more musical. I shall be glad to use it with my pupils."

Cornelius Rubner, head of music department, Columbia University, New York City: "It is a splendid work based upon solid knowledge. The principles are clear, concise and practical. It

will not only be of great value and help to the teachers, but it has the additional quality of inspiring the students. There is no doubt that this educational book will have a great success and you have my best wishes."

Gertrude Ross: "I consider Miss Alchin's book a most scientific presentation of the truths of harmony and composition."

Adolph Tandler, conductor Symphony Orchestra, Los Angeles: "I take great pleasure in endorsing and recommending Miss Alchin's book, 'Applied Harmony,' which will be of eminent success for pupils who want to make the study of harmony a pleasant task. This new, practical work deserves the admiration and praise of every true musician."

Frances Wright, head music department, State Normal, Los Angeles: "It is a system that deals with the very essence of music, and develops musicians, not imitators. From both teacher and pupil it requires a fine discrimination in the use of the material of music, and when used as the author intended, will produce true music intelligence."

### Musicians Club Activities

The winter activities of the Musicians Club of New York have been considerably hampered by the fuel shortage and the excessively cold weather, making it necessary to postpone some of the entertainments arranged for in the club rooms. Due notice of the dates will be sent to members.

The program arranged for New Year's eve had to be abandoned as there was absolutely no heat in the rooms, and it has been necessary to close them every day since from noon on that account.

It has been impossible to arrange dates for composers' nights in January as the artists who were to appear—Victor Herbert and Percy Grainger—were absent from New York. It is expected, however, to make arrangements with other composers for two evenings some time this month.

As arrangements for new club room facilities have not yet been consummated, the present location will continue to be the address until a convenient place can be decided upon. However, notice will be sent all members of the change.

### Anne Arkadij Gets Results

"A man suddenly struck blind on a crowded thoroughfare can have no greater feeling of helplessness, it seems to me, than a singer who realizes that for years she has been forcing her voice to be contralto when it is really of soprano quality," said Margaret Harrison, a talented pupil of Anne Arkadij. "At least that was how I felt before the opportunity came to hear Mme. Arkadij give a lesson. It was a revelation to hear her guide the pupil by almost imperceptible degrees from incorrect tone to a realization of correct production, which I am sure this pupil never had before. After that lesson I felt certain if any one could heal my voice, Mme. Arkadij was the teacher I had been waiting for."

This seems to be the prevailing opinion, for another musician was heard to tell how he had been attracted to Mme. Arkadij's studio one very cold day, when he was so



ANNE ARKADIJ,  
Singer and teacher.

interested in her manner of teaching that he remained for three hours. He said that he had heard many teachers teach and many pupils sing, but had seldom heard such clear exposition of such sound principles. This is not strange, for Mme. Arkadij understands every phase of voice production, and what is better still, she gets results.

### Stracciari to Own New York Home

Riccardo Stracciari has decided to establish an American home in New York City, and has accordingly commissioned his bankers to look out for a suitable house in the suburbs. The first condition is that it must be large enough to turn one floor into a music room. He has purchased an organ and will have two pianos. The great baritone is an ardent lover of these instruments and insists also upon hearing chamber musical several times a week during the summer. A well known quartet, last summer, paid twelve visits to Mr. Stracciari's summer residence at Long Branch. Signora Maria Stracciari also is no mean performer on the violin, and shares her husband's refined musical taste.

### Bauer in Schumann-Chopin

Harold Bauer's recital in Aeolian Hall, New York, on Saturday afternoon, January 26, will be devoted to works of Schumann and Chopin, including the Schumann fantasia, op. 17, and "Scenes from Childhood" and the Chopin sonata in B minor, op. 58; nocturne in F sharp, fantasia impromptu, and ballade in G minor.

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## OMAHA, NEB.

Omaha, Neb., January 7, 1918.

Helen Stanley appeared here on the evening of December 20 as the second attraction in the Tuesday Musical Club series, and thrilled a large audience by the sheer beauty of her voice and her exquisite art in singing. Mme. Stanley sang a long and exacting program without even so much as the usual typewritten copy of the words of her songs, the results completely justifying the artist in her confidence in her powers of memory. Breadth of artistic horizon and versatility of style were revealed by the singer in the comprehensive scope of a program which ranged from an old song by Pergolesi to modern opera arias. Although Italian and French were well represented on the program, English was largely predominant, a fact which was highly appreciated by the audience of the occasion. Several songs were redemanded and frequent extra numbers were given.

Ellmer Zoller was the accompanist

### Introductory Recital by Albert Haberstro

A recital was given at the Y. W. C. A. auditorium on the evening of December 11, by Albert Haberstro, basso cantante, one of the recent recruits to local musical ranks. Accompanied on the piano by Nora Neal, Mr. Haberstro sang two groups of songs in English and an aria from "La Gioconda," demonstrating in the process a voice smooth in quality and generous in proportion, and of flexibility sufficient to admit of a considerable dynamic range. He was warmly received by an audience which demanded a number of encores. Lillian Eiche, cellist, and Mrs. W. S. Shire, pianist, contributed a Raff sonata, Miss Eiche also playing a group of cello solos.

### Marie Mikova's Recital

Marie Mikova, a product of this city, but a resident of New York City at present, recently gave her many friends and admirers an opportunity to judge of her pianistic progress through the medium of a recital at the First Baptist Church. Miss Mikova played a splendidly selected and beautifully balanced program opening with a group of old classical arrangements, and including further the Chopin B flat minor sonata, a group of etudes by the same composer, a number of attractive modern novelties, and Liszt's eleventh rhapsody. Miss Mikova's present playing is a result of the combination of very remarkable natural gifts with an unusual degree of appreciation. She has command over the varied technical resources of the instrument, has much temperament, and among other qualities possesses ample poise and endurance. She received a real ovation.

### Symphony Orchestra Under Way

The organization of the Omaha Symphony Society was completed at a recent meeting held at the Fontenelle Hotel. Rehearsals will begin next month, under the direction of Robert Cuscaden, and will continue throughout the season, although no public concerts will be given until next year, when it is planned to present a series of twelve. Only local soloists will be engaged the first season.

August M. Borglum is temporary chairman of the society. J. P. D.

### Ernesto Berumen's New York Debut

Ernesto Berumen, the young Mexican pianist, will make his first bow before the New York public at Aeolian Hall on Monday afternoon, January 28. His program consists of many important works, a number of which will be heard for the first time in the metropolis. Although Mr.

Berumen has played in many important cities in Europe, including London, Paris, Berlin and Leipzig, his activities in this country have been thus far confined to teaching, in which work he is associated with Frank la Forge. The talented young pianist, Erin Ballard, who scored such a marked success on Mme. Matzenauer's tour, is a product of this combination of teachers. Mr. Berumen is under the management of Loudon Charlton.

### Frank Stanley Tower for Government Service

Frank Stanley Tower, the well known Boston manager, who has had a very successful career in the musical field in New England, has temporarily forsaken his interests to "do his bit" in connection with the war. Mr. Tower's executive ability is unquestioned by those who have had dealings with him, and the American International Shipbuilding Corporation was quick to recognize this quality and is utilizing it in connection with the personnel phase of the elaborate shipbuilding program which it has undertaken. Owing to the magnitude of the program and the difficulty in securing skilled labor, Mr. Tower, as employment executive, has his work cut out for him.

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### Phyllis La Fond on Russian Temperament

"Russia is commonly represented as a land of melo-drama," declares Phyllis La Fond, the fascinating young concert soprano. "I should prefer to describe Russia as a land of song and dance. Every Russian seems to sing and dance by instinct. The Russian people are very much like our own in temperament; their hospitality resembles the Americans, and their country life has many points similar to our country life—the frame houses, the broad expanse of unexplored territory and that hearty cordiality toward newcomers, which you do not find in some of the other countries of Europe."

"I have heard unlettered monijiks, who might have stepped from the Bayeux tapestry, singing songs as they work, and soldiers on the march singing like an opera chorus. On summer evenings in remote villages I have heard the twittering of a balalaika played by a peasant and seen the village lads and lassies turning in a merry dance. It is a sight to make the heart glad to see young people dance the mazurka, the mad dance that only a Slav can dance, in the People's Palace at Petrograd."

Miss La Fond spent six years of her early life in that country, and incidentally started her musical career there with the study of the violin. She is now hard at work reviving a number of Russian folksongs which she learned during those early days, as it is her intention to include them in her next New York program.

### Mabel Garrison's Many Engagements

In addition to her duties as a member of the Metropolitan Opera Company, Mabel Garrison's concert season is so crowded with engagements that she is sometimes forced to sing twice in the same day; that is, whenever it is physically possible. This popular young soprano has been in great demand, having filled more than thirty engagements this season.

"If the weather man will only be kind to me and keep the snow in his vest pocket, I guess I'll be all right," said Miss Garrison. "The trains have all been consistently late on account of heavy snows, and I have been peril-



**MABEL GARRISON,**  
 Soprano of the Metropolitan Opera Company.

ously near missing concerts. Fortunately, the worst I have had so far has been a few minutes' delay, owing to the fact that the trains were hours behind schedule. But now that my managers are giving me two concerts in one day in different cities, I really don't know what I shall do unless I get in the good graces of the snowflake gentleman."

Miss Garrison's January engagements began on the 4th, in Reading, Pa. She appeared on the 8th, in Columbus, Ohio; on the 10th in Scranton, Pa., and on the 14th, in Watertown, Pa. This Thursday morning, January 17, she will sing in New York as soloist with the Harlem Philharmonic, and then, with the help of a taxi, will dash down to the Grand Central and board a train for Troy, N. Y., where she gives a recital on the evening of the same day. On the 24th, she is singing in Erie, Pa., and the next day in Syracuse, N. Y.

### Impending Philharmonic Programs

The concert of Thursday evening, January 17, and those of Friday and Sunday afternoons, January 18 and 20, will make up the Brahms-Beethoven cycle announced at the beginning of the season by the Philharmonic for performance in Carnegie Hall. The New Choral Society of New York (Louis Koennenich, conductor) will be the feature of the Thursday and Sunday concerts. This organization will sing the Brahms "Song of Fate" with the orchestra. Conductor Strinsky has chosen the Brahms "Tragic" overture as the opening number of these concerts, and the ninth symphony of Beethoven as the concluding composition. The assisting quartet for the symphony is Grace Kerns, soprano; Alma Beck, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

Brahms' concerto No. 1, in D minor, for piano and orchestra, for which Rudolf Ganz has been selected as soloist, will be the feature of the concert on Friday afternoon, January 18. The Brahms "Tragic" overture will be re-



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peated at this performance, and Conductor Strinsky will direct Beethoven's fifth as the remaining orchestral number.

On Saturday afternoon, January 19, Tschaikowsky's "Pathétique" symphony and a series of favorite Wagner excerpts have been chosen by Conductor Strinsky for performance at an extra Philharmonic concert in Carnegie Hall, at 3 o'clock. The Wagner numbers include the prelude to "Meistersinger" and the prelude and "Love-Death" from "Tristan and Isolde."

### Arbuckle Institute Concert

The Arbuckle Institute Choral Club, of Brooklyn, Bruno Huhn, conductor, gives its first concert of the season on Tuesday evening, January 15. The club will sing madrigals and part songs by Granville Bantock, Sir Charles Stanford, Gretchaninoff, Pinski, Percy Fletcher, Eaton Fanning, Edward German, Meyer Helmund and others. The soloists will be Marie Caslova, violin; Jessie Wyckoff, piano, and Clark Morell, tenor.

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### Agnes Scott Longan Wins High Praise

No small part of the success enjoyed by the Boston English Opera Company during its fourteen weeks' season in Chicago was the participation therein of Agnes Scott Longan, prima donna soprano. In everything she did, whether it was as Marguerite in "Faust" or the title role in "Martha," she sang and acted with telling effect. Miss Longan sang the leading soprano roles in the twelve different operas presented by the Boston English Opera Company and won the favor of both public and press alike. Of her Marguerite, Felix Borowski in the Chicago Herald said: "With skill, too, was Marguerite's part negotiated by Agnes Scott Longan, who pictured Faust's hapless victim in an atmosphere of virginal naivety that not often has been contrived by singers of greater experience and fame." Karleton Hackett, critic of the Chicago Evening Post, remarked that "Miss Longan sang 'Marguerite' very prettily, was girlish in appearance and contented herself playing the part simply without attempting any great dramatic flights. Her voice is pleasing in quality, she sang well in tune and gave the 'Jewel Song' with finish. She was obliged to repeat the last part." Edward C. Moore, on the Chicago Journal, agreed that "Miss Longan was a winsome, dainty Marguerite, singing brilliant music not as though it was a vocal exhibition, but as though it



AGNES SCOTT LONGAN,  
Soprano.

was entirely natural for a young girl to express herself by a 'Jewel Song'."

Her Martha, too, won her high praise. The Chicago Evening Post critic expressed his opinion thus: "There was some very good singing, especially by Agnes Scott Longan, as Martha . . . Miss Longan has a voice with agreeable quality, good range, and she did some very clean runs that were really decorative. . . . She played the part simply, but with appreciation, and gave the more serious phrases of the music with feeling, not trying any high flights of dramatic passion, but doing what she did as though she meant it. The audience applauded her cordially and obliged her to repeat the final verse of 'The Last Rose of Summer.'" Herman Devries in the Chicago American expressed his opinion of the work of this artist in "Trovatore" as follows: "The soprano, Miss Agnes Scott Longan, who 'doubles' Hazel Eden, has a very fine voice, especially charming in mezza-voce and shows histrionic talent of promising caliber."

### Artists Cause Sailors to Forego Mess

The eagerness of the men in the army and navy to hear the best in music when it is brought within their reach was shown the night after Christmas, when Emma Roberts, contralto; George Harris, Jr., tenor; Alice Eversman, soprano; Evelyn Starr, violinist, and Percy Hemus, baritone, gave a concert for the men at the Pelham Bay Naval Reserve. The event had been announced as a concert of "classical music," but still this over-worked term did not act as a bogey to keep the men away or drive them to the movies or vaudeville entertainments. On the contrary, the anxiety of the men to hear the artists was all the keener and although the largest auditorium was used, even the standing room was exhausted by the audience of over 2,000 men, many of whom had foregone mess and contented themselves with a box of crackers in order to be sure of getting a seat.

All of the singers gave operatic arias and groups of songs, and several of the numbers were given by request of the men, among them the aria from "Samson et Dalila," by Miss Roberts, the "Celeste Aida," by Mr. Harris and the "Meditation" from "Thais," by Miss Starr. All were received with great enthusiasm, and the men lingered calling for more until almost time for taps.

### Woman's Orchestral Club Resumes

Strong in the courage of its convictions, the Woman's Orchestral Club, of New York, has decided to resume its work. Edouard Deru, the Belgian violinist, has succeeded Theodore Spiering as director of the club. Rehearsals were resumed on Thursday, January 3, at Mehlin Hall, 4 East Forty-third street, and will continue weekly every Thursday evening, from 9.45 to 12 o'clock, until the end of April. Advanced amateur and professional women players of orchestral instruments are eligible to active membership, for further information concerning which, application should be made to Edouard Deru, 167 West Seventy-third street, New York City, or to Fanny A. Bell, 86 Hancock street, Brooklyn, N. Y.

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### May Marshall Cobb at Pittsburgh and Johnstown

On Thursday afternoon, December 27, May Marshall Cobb, soprano, gave a most enjoyable recital program in Pittsburgh before an audience which was thoroughly appreciative of her excellent art. She was assisted by George Roberts at the piano. The indisposition of Christine Mil-



MAY MARSHALL COBB,  
Soprano.

ler, who was scheduled for an appearance at Johnstown, Pa., that evening, caused a hurry call to be sent to Mrs. Cobb, with the result that she had but fifteen minutes to catch the train at the close of the afternoon recital. As is quite often the case when singers, as well as ordinary folk, are in a hurry, the taxi failed to show up, and when the second one did show up, it was evident that there was no time to be lost. However, a miss is as good as a mile, and Mrs. Cobb made the train, although her gown and light satin slippers were scarcely such as would be chosen for much traveling. Nevertheless, the concert that evening at Johnstown was a great success.

### National Opera Club's Annual Performance

The appearance of Clementine de Vere Sapiro, vice-president of the National Opera Club of America, Katharine Evans von Klenner, founder and president, is anticipated when "La Fille du Regiment" is presented at the fourth annual club performance of grand opera, January 18, in the ballroom of the Waldorf-Astoria, New York. The work has been selected because of the popularity of the subject, of special interest amid prevailing conditions. The club has chosen the original French version. The principal characters are to be given by the professional members, in conjunction with the trained chorus instructed by Romualdo Sapiro, as a part of the educational advantages offered by the society. Great care has been given the production, the scenery, costumes and accessories having been selected with a view to making a creditable comparison with a regularly organized opera company.

The cast will be as follows: Marie, a vivandiere, Clementine de Vere Sapiro; La Marquise, Carrie Bridewell; Tonio, Enrico Montefino; Sulpice, Castellanos-Varillat; Hortensius, Carlos Villarios; A Notary, Louis F. Ragot; A Corporal, Guillermo A. Prah; La Duchesse, Lina P. Kreuder.



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## ST. LOUIS

St. Louis, Mo., January 4, 1918.

Helen Pugh delighted her audience at the Popular concert of Sunday, December 23. Though girlish in appearance, she played the Liszt Hungarian fantasy for piano and orchestra with a maturity that was unexpected. Her technic quite equaled the Liszt demands, and one was considerably impressed, first by the quality of the pianissimo touch and again by the volume of tone in the bigger, broader passages. Miss Pugh, or more properly Mrs. Alcorn, wife of Dr. Alcorn of Columbus, who is at present doing Red Cross work in Belgium, is new to the concert public of St. Louis, but the very cordial welcome she was accorded in numerous recalls leads one to expect another appearance before long. Two of Max Zach's first time numbers, in this case the "Au Bord d'un Ruisseau," by Boisdoffe, and the "Scenes de Ballet" of Glazounoff, contributed interest to the program, which was completed by the Rossini overture to "Semiramide," nocturne from "Midsummer Night's Dream" and the Chopin polonaise in A, op. 40, No. 1.

## Worth While Carol Singing

Christmas Eve, the custom of carol singing by groups all over the city, ranging from tiny tots to the older, seasoned singers, all under the direction and supervision of the Children's Aid Society, was observed. For the past seven years this development, from a nucleus unbelievably small, has grown steadily, until this year saw some worth while work. Faith in the value of her cause and hard work on the part of Florence van Sicker have resulted in the teaching of the best known Christmas carols in the public schools, so that the singing of these old time melodies was well done by the groups of school children. Their musical training was backed up by a note of sympathy for the less fortunate kiddies that is so real to childhood. The older groups had been trained by Arthur Lieber and Alice Pettingill, and showed it. In addition, the Washington University mixed choir, the girls' choir from Christ Church Cathedral, and many other bands, joined in the effort to raise funds for the little ones, despite a night that was anything but conducive to seeking the flickering candle, which made known the wish to listen to some good old carols and at the same time contribute to a cause which is irresistible in its appeal.

## "The Messiah" Impressive

One of the most impressive concerts of the season was given on Thursday night at the Odeon to a packed house, when Frederick Fischer, his splendid Pageant Chorus and a quartet including Merle Alcock, Grace Kerns, Lambert Murphy and Charles E. Gallagher presented "The Messiah." The deep tones of the organ lent just the right solemnity to the volume of tone in the 200 voices and the symphony orchestra. One was disappointed that Merle Alcock did not have more of an opportunity to give of the richness of her lovely contralto. Grace Kerns made much of her solos. She has a flexible soprano of sympathetic sweetness. The tenor airs were done with excellent taste by Lambert Murphy. Perhaps a bass of more resonance than Mr. Gallagher's would have given the sincerity which seemed rather lacking. On the whole, the performance was exceptionally good and showed splendid work on the part of Mr. Fischer and his chorus.

The sixth regular program of the Symphony season was given Friday and Saturday, December 28 and 29, and it was something of a compromise to the subscribers who do not want a Wagner program and the subscribers who do not want a Wagner program. The first half of the program was divided between Chabrier, Debussy and Casella, but Wagner won out and claimed the entire latter half, and be it said to Max Zach's credit that the latter half of that program was one of the nicest things we have had. He chose the gems and set them in the most effective settings. From "Die Meistersinger" we had the best, and the Prize Song was turned over to Michel Guskoff, whose solo was such a pleasure that the audience insisted that he repeat it. His playing of it brought out all the beauty of the song, for Guskoff's tone and interpretation are features to be reckoned with. The suite in C, by Casella, contemporary Italian composer, was given for the first time at these concerts. The parts are very vivid and it is of decided interest. The "Afternoon of a Faun" was exquisite in the delicate intangibility that Max Zach employs to paint his picture.

## Elsa Diemer with Symphony

A St. Louis girl, Elsa Diemer, soprano, was the soloist of the Popular on December 30. Her aria from "Aida" was exceptionally well done. There is a lot of volume to this voice and one was quite caught by the excellence of her enunciation. A later group with Max Zach at the piano gave Miss Diemer a chance to establish herself quite permanently with her hearers. "Good Morning, Sue," is perhaps not quite so attractive in English as in French, but it is good to listen to, as Elsa Diemer sings it. French or English.  
Z. W. B.

## Kingston with Metropolitan Musical Bureau

Morgan Kingston, the eminent tenor, whose successful appearances with the Metropolitan Opera Company have been commented upon in the columns of the Musical COURIER, is now under the exclusive management of the Metropolitan Musical Bureau.  
Mr. Kingston recently had the honor of being made a chapter honorary member of the Phi Mu Alpha Sinfonia Fraternity of America.

## Werrenrath and Murphy Please

Reinald Werrenrath and Lambert Murphy gave a joint recital in Champaign, Ill., on November 16, 1917. This was the first concert of the 1917-18 "Star Concert Course" of the University of Illinois.

Both singers were in excellent voice, being particularly pleasing in the opening duet, "Solenne in quest'ora," from Verdi's "Forza del Destino," and again in the charming old

English song, "The Lovers," by H. Lane Wilson, with which the program was concluded.

Mr. Werrenrath displayed a remarkable richness and vibrancy of tone. His interpretation of the Schumann and Schubert songs was delightful, and his excellent diction and dramatic ability were displayed in Duparc's "Le Manoir de Rosemonde," and later in the rendition of the "Pagliacci" prologue. The last group was particularly well received, especially the timely "Song of France" and Whiting's setting of Kipling's "Fuzzy Wuzzy," for which Mr. Werrenrath is famous.

Mr. Murphy's clear lyric tenor voice was most acceptable in "Celeste Aida," and in a French group. The tenor was heard to fine advantage in songs of Cadman and Chadwick, and developed dramatic force in Fourdrain's "Chevanche Cosaque." "Undaunted," by Mabel Daniels, which is dedicated to Mr. Murphy, was sung with the spirited fashion demanded by the song.

## Russian Symphony to Introduce New Works

Russian music new to this country, and the introduction of a composer not heard before in American concert halls, will lend unusual interest to the second subscription concert of the Russian Symphony Society, which will take place on Saturday evening, January 19, at Carnegie Hall, New York.

Conductor Modest Altschuler is indebted to a Russian friend, Nicholas Tretiakoff, who recently came from Petrograd, for the scores and parts of several of the compositions to be played. Others have had to be copied here from original scores, as all printing of music has been stopped in Russia since the revolution.

Among the new works to be heard will be a symphonic poem, "The Phantoms," inspired by Victor Hugo's poem, "Autumn Leaves," composed by Alexander Jurassovsky, whose name appears for the first time on an American concert program. Sophie Braslau, contralto, of the Metropolitan Opera Company, who will be soloist, will offer two novelties in Russian with orchestral accompaniment, "The Faun and the Shepherdess," by Stravinsky, and "The Sermon of Beda," a legend by Spendiaroff.

In memory of Alexander Scriabin, his "Poeme Extase" will be played for the second time, its initial hearing having taken place in 1907. Unquestionably the most interesting novelty of the evening will be the Rimsky-Korsakoff suite of four tableaux from "Le Coq d'Or," which is to be produced shortly at the Metropolitan Opera House in operatic form.

For the remaining four concerts the soloists, in addition to Miss Braslau, will be Willem Willeke, cellist; John Powell, pianist, and George Baklanoff, the Russian baritone.

CLARA CLEMENS  
Mezzo-Soprano

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## EDDY BROWN ATTRACTS BIG CLEVELAND AUDIENCE

New York Philharmonic Orchestra and Zimbalist  
Heard in Delightful Program

Cleveland, Ohio, January 10, 1918.

Eddy Brown, violinist, who appeared in the Morning Course at the Woman's Club, attracted a good sized and representative audience Thursday morning, January 10. His program contained Tartini's sonata in G, a concerto by Conus, and several short pieces, including the Bach-Kreisler gavotte, Handel's largetto, Cramer's rondino (arranged by himself), Moszkowski's guitar and other numbers, all of which were most heartily received. Mr. Brown aroused his audience to enthusiasm by his splendid technic and big, full tone. He plays with great energy and with warmth of expression.

The accompaniments were skillfully and beautifully played by L. T. Gruenberg.

### Fourth Symphony Concert

The fourth symphony concert, under the direction of Mrs. Hughes, was given at Gray's Armory on Thursday evening, December 20. On this occasion the New York Philharmonic Orchestra, Josef Stransky, conductor, and Efrem Zimbalist, soloist, gave much pleasure to a large audience. As is usual, these times, the program was opened with "The Star Spangled Banner." This, played by such an orchestra, was enough to stir to fire any languishing patriotism. This was followed by the brilliant overture, "Rienzi," one of the earlier works of Wagner, but one which gave every opportunity to both brasses and strings. It was accorded a prolonged ovation.

It is becoming more and more the custom for conductors to represent native talent on their programs, and this indeed is most praiseworthy, as it makes the American public realize that it is not always necessary to go abroad for fine talent, but that often some of the finest is in our own midst. Thus Conductor Stransky gave Chadwick's stirring "Tam o' Shanter" a place on his program. It was the first time played here, and the prolonged applause testified as to the approval of the audience.

Bruch's violin concerto in G minor won many recalls for Mr. Zimbalist. Tchaikovsky's symphony No. 4, in F minor, with all its marvelous shadings and varying movements, brought out to their fullest beauty by Stransky's masterly reading, concluded a most delightful program.

### Yvette Guilbert at Friday Morning Musicales

Yvette Guilbert has a unique art all her own, and also one which always assures her a large and delightfully enthusiastic audience. Thus Mme. Guilbert was welcomed back at the fourth Friday Morning Musicales, under the direction of Mrs. Hughes and Mrs. Sanders, Friday, December 28, in the ballroom of the Hotel Statler. Her novel program included some "Golden Legends" of the fifteenth and sixteenth centuries, "Songs of the Middle Ages" of the thirteenth century, "Songs of Marriage" of the seventeenth century, and "Refrains" of the eighteenth century. Mme. Guilbert and her consummate art never fail to please. She, as usual, was given the fine support of Maurice Eisner at the piano.

Emily Gresser, violinist, added much to the pleasure of the program. She was heard in a sonata by Henri Eccles and also in a group of pieces.

### Young Players Enjoyed

The second concert of the Young People's Symphony Orchestra, January 6, at Gray's Armory, was a decided compliment for Walter Logan, its capable leader, for the orchestra, itself, and for Mabelle Farrar, the talented concertmaster of the orchestra.

A good sized and very appreciative audience greeted the young players.

The program was made up of numbers which would have done credit to much older musicians. The overture, "Ruy Blas" (Mendelssohn), a suite of pieces from Bizet's "Carmen," "Canzonetta" (Herbert), "March of the Sardan" (Ippolitoff-Ivanoff), and "Valse des Fleurs" (Tchaikovsky), comprised the orchestral numbers.

Miss Farrar, the soloist, played the adagio and finale from the Bruch G minor violin concerto and "Spanish Dance" by Rehfeld.

In these, the youthful violinist revealed a beautiful tone, good technic, and played with taste and understanding. She was recalled several times.

The concert was concluded by community singing led by Harper G. Smyth.

### Alma Gluck's Recital

Truly, an artist would be hard to please if not satisfied with an audience which took up every available inch of Gray's Armory, and one which was enthusiastic and appreciative to the highest degree. This is descriptive of the crowd of eager listeners at Alma Gluck's recital, Thursday evening, January 3. Mme. Gluck's alluring voice and her power of nearly bewitching her hearers are too well known to require further comment, although it might be stated that this occasion was no exception to the rule.

Mme. Gluck's program was largely made up of songs, which were for the most part unfamiliar to the audience. Two Negro Spirituals, arranged by Harry Burleigh, and "Carry Me Back to Ole Virginny," as an encore, "quite brought down the house."

The accompaniments were most capably played by Eleanor Scheib.

This was the fourth Artist Recital under the direction of Mrs. Hughes.

### Notes

Betsy Wyers, pianist, played at the Sunday evening "at home," given by the Colonial Club and members of the Rotary and East Shore Country Clubs, on January 6.

Charles H. Morse, professor of music at Dartmouth College, gave an organ recital under the auspices of the Northern Ohio Chapter, American Guild of Organists, at the Euclid Avenue Presbyterian Church, Saturday evening, January 5.

Allen McQuhae, tenor, pupil of Felix Hughes, will appear in a joint recital with Guiomar Novaes, the Brazilian

pianist, in Columbus, Ohio, on February 12, and at the Fortnightly Musical Club, January 29.

Sol Marcossion, the well known violinist, will play at the Fortnightly Musical Club, January 29. The Philharmonic String Quartet, of which Mr. Marcossion is the head, gave a concert in Tiffin, Ohio, January 15.

The second chamber concert by this quartet will be given in the ballroom of the Woman's Club on the evening of February 8. Patty Stair will be the assisting pianist. — B. F.

### "A Broadway Anthology"

A volume with sketches from the pens of four brilliant press agents could not help being absorbing. Such a booklet is this "Broadway Anthology."

Particularly interesting, however, is the part contributed by Edward L. Bernays, a young man of wide artistic experiences in his chosen line, and now the publicity director for the Metropolitan Musical Bureau. He imitates impressively the free verse style used by Edgar Lee Masters, in "The Spoon River Anthology." However, the Bernays inspiration in themes came chiefly from the many funny persons he has met with in his work. Their vagaries he brings forth in a series of little sketches.

The first of these, "Accidents Will Happen," shows the love of notoriety which seems to be a weakness with so many persons of pronounced artistic fame. The same desire to be in the limelight is shown in "The Prima Donna." This lady adores being interviewed, so a hardened photographer was sent to her hotel. She was delighted and sat innumerable times, but alas and alack! "A great international disturbance reduced all the white space available." No pictures appeared. The Prima Donna took this as a personal offense but what could Mr. Bernays do? In his words, "Was I to blame for the international situation?"

Another good burlesque (or perhaps it is literal biography) is "Press Stories." Bernays had to remain cooped up at his typewriter on a holiday and expound upon an artist's domestic relations. "A story about his wife and baby, and what the baby eats per diem." That this deprivation was caused by a manager in an Iowan town who demanded the story didn't lighten its seriousness, for as Mr. Bernays so ably expresses it:

"And though the call is to the street below,  
Where jubilant masses proclaim the holiday,  
I must finish the story about the tenor's wife and baby,  
To put the Iowan town in the foreground, as far as music is concerned."

There are several other good bits by Bernays, and by his partners in the book, Messrs. Kingsley, Hoffenstein, and Pemberton. There is much clever entertainment in "The Broadway Anthology."

### Sidney Silber Gives Benefit Recital

Sidney Silber, pianist, gave a benefit recital for the American Red Cross (Lincoln Chapter) and the Jewish War Relief Fund, at the Oliver Theatre, Lincoln, Neb., Monday evening, January 7.

### Emma Roberts Engaged for Worcester Festival

Among the artists already engaged for the Worcester (Mass.) Festival next October, is Emma Roberts, contralto. This festival will be all-American in every sense of the term, as the artists to appear will be American born and the works to be performed will be by American composers. Miss Roberts will be heard in Hadley's "Ode to Music," which will be repeated because of its great success last fall. It is also likely that she will be soloist at one of the matinee orchestral concerts.

This will mark Miss Roberts' second appearance under the baton of Dr. Arthur Mees, as she was one of the soloists at last June's festival in Norfolk, Conn.

### Martinus Sieveking an Inventor

Martinus Sieveking, the pianist, is a man of much versatility. Besides being the inventor and discoverer of the Sieveking "Deadweight Method" for imparting to piano students a virtuoso technic, he has recently obtained an American patent on a valveless automobile motor. It took him three years to perfect the design, and automobile experts have declared it mechanically perfect and the simplest motor in existence.

Mr. Sieveking, however, has not as yet left the artistic world for the commercial, nor is it likely that he will. His studio at 75 East Eighty-first street, New York, is the scene of much activity, and a number of pianists not unknown to the concert platform coach regularly with him.

## TO OUR SUBSCRIBERS

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## The Chicago Opera Company Announces Mmes. GALLI-CURCI, MELBA and Mr. STRACCIARI as the Stars of the second week in New York



RICCARDO STRACCIARI

Mr. Stracciari is available for concerts during  
Spring and Autumn 1918 and Spring 1919

Sole Manager for his Concert Appearances: M. H. HANSON, 437 Fifth Ave., New York City

Stracciari's epochal debut in *Rigoletto* with the Chicago Opera the night of November 25th, 1917, as the mad passion of the flaunted jester reached its height in the "Cortigiani vil razza dannata," as Stracciari hurled himself against the surrounding courtiers and cursed and wept his anger in the raging strains of the famous aria—a remarkable event took place. Half way through the aria the audience, unable to contain the emotion aroused by the greatest singing and acting of "Rigoletto" ever brought together, burst into applause. It will be a matter of history that the curtain was forced up at the close of the scene and the dramatic ending of the second act was repeated—almost an unknown happening in the annals of opera.

## ACROSS THE COUNTRY

**Albany, N. Y.**—The Reformation Chorus just organized has elected: President, William Eck; vice-president, Christian T. Martin; secretaries, Elizabeth J. Hoffman and Anna Keeler; treasurer, Ernest Heins; conductor, Fred W. Kerner. The next meeting will take place January 22.—The Albany Music Teachers' Association held an important meeting recently at the studio of Ermina L. Perry, the president. It was decided that Frederick Bowen Hailes confer with Inez Field Damon, of the State board, on the matter of music counts in the public school curriculum. Miss Perry and Cordelia L. Reed spoke of the matter of women representation on the Albany Board of Education, a question that has been agitated by more than 4,000 clubwomen here. The first week in February a violin pupil of Dudley Matthews, a piano pupil of Frederick Bowen Hailes, and a voice pupil of Cordelia L. Reed will appear in recital under the auspices of the Teachers' Association.—A most successful event was the musicale given at the Executive Mansion under the auspices of the Half Hour Practice Club, through the courtesy of Governor and Mrs. Charles S. Whitman, the proceeds going to the Red Cross. The artists included the Albany Quartet (Howard Smith, Edgar S. van Olinda, Edward L. Kellogg and Otto R. Mende), singing Coleridge-Taylor's "Viking Song," Dudley Buck's "Call to Colors" and Trotter's "Marching Song"; Mrs. Benjamin Boss, who sang the aria "Un bel di" from "Madame Butterfly" and gave a group of songs with pleasing effect; Mrs. George Curtis Treadwell, who was heard in Godfrey Nutting's "Sing, Sing, Sing, Birds on the Wing," Liza Lehmann's "The Passion Flower" and Cadman's "At Dawning," "Carry Me Back to Ole Virginny"; Enid W. Elmendorf, a young soprano, who gave the "Berceuse" from "Jocelyn" and Coombs' "The Christ Child," Mrs. Andrew MacFarlane playing the violin obligato; Lelah I. Abrams, harpist, who offered Hahn's "Song Without Words" and a waltz by Van Veachtom Rogers, her teacher. Another delightful feature was the piano work of Mrs. Charles White Nash, a pupil of Heinrich Gebhardt, of Boston, who played a MacDowell group and was well received. Harry Alan Russell was at the piano for the singers with the exception of Miss Elmendorf. Laura Spencer Townsend is president of the club. All the vocalists and Mr. Russell are pupils of Dr. Frank Sill Rogers.—The next concert of the Mendelssohn Club will take place late in February. Rehearsals are in progress, under the direction of Dr. Frank Sill Rogers.—The Monday Musical Club is presenting a program of American composers at its next meeting under the di-

rection of Mrs. J. Malcolm Angus, vocal chairman; Elsie van Guysling, instrumental chairman, and Mrs. J. W. Pattison, in charge of the paper.—Alys Michot, soprano, of the Theatre de Champs-Elysées, Paris, is the house guest of Col. and Mrs. George Curtis Treadwell, and is heard at a few informal musical gatherings.—George H. Thacher, member of a family long prominent in Albany, has composed the words and music of a patriotic song, "Our Land." He has presented 1,000 copies of the song to the Albany Community Chorus, Alfred Hallam, director, and the composition will be flashed on the screen at the next rehearsal. Director Hallam will soon begin to instruct his singers in some of the choruses from the big oratorios. The Albany local Musicians' Union has passed resolutions to allow its members to play gratuitously for the chorus on occasions.—Frances de Villa Ball presented two youthful piano pupils William Friedman, fourteen, and Louise Carty, twelve, at her New York studio recently the program including Chopin, Liszt Beethoven and Rachmaninoff numbers.—Mrs. Andrew MacFarlane violinist; Albert Nimms, cellist, and Edith Ross Baker, pianist, will present an evening of chamber music at the Historical and Art Society rooms under the auspices of the music section of the Woman's Club, Marguerite Heisler, leader.—Dicie Howell, soprano, and Elias Breeskin, violinist, will be the assisting artists at the midwinter concert of the Troy Vocal Society.—Frances la Verne Clute has returned to New York to resume her music studies.—Two new anthems by T. Frederick H. Candlyn, Mus. Bach., organist of St. Paul's Church, now in training in the National Army, have won recognition. They are "I Was Glad When They Said Unto Me" and "Like as a Father," both especially well suited for quartets. The first contains a baritone solo.—The Monday Musical Club is enlarging its membership considerably this winter, many members going into the new chorus, which will be heard in concert late in the spring.

**Baltimore, Md.**—(See letter on another page.)  
**Boston, Mass.**—(See letter on another page.)  
**Chicago, Ill.**—(See letter on another page.)  
**Cincinnati, Ohio.**—(See letter on another page.)  
**Cleveland, Ohio.**—(See letter on another page.)  
**Columbus, Ohio.**—The New York Philharmonic Orchestra, Josef Stransky, conductor, with Grace Hamilton Morrey, pianist, as soloist, gave a beautiful concert in Memorial Hall on Tuesday evening December 18. Mrs. Morrey played the Tchaikowsky B flat minor concerto.—In St. Louis, on Sunday afternoon, December 23, Helen Pugh, a Columbus pianist, scored in-

stant success in her rendition of Liszt's "Hungarian" fantasia, with the St. Louis Symphony Orchestra. The critics were warm in praise of her playing and all expressed the hope that she return soon.—Saturday afternoon, January 5, a very delightful recital was given in the Ella May Smith studios by Loring Wittich, violinist, and Harry Wiley, pianist, from Delaware. Mr. Wittich has gone to New York, and it is with keen regret that Columbus saw him depart.—Sunday afternoon, January 6, the full vested choir of St. Paul's Episcopal Church, assisted by Goldie Mede, violinist; Mabel Stepanian, cellist, and Zella Roberts, harpist, gave a special musical service in the church.—Eva Frosh is president of the newly formed MacDowell Club; Mrs. Mithoff Nicholas, vice-president; Mamie Kerns, secretary-treasurer.

**Denver, Colo.**—(See "Music on the Pacific Slope.")  
**Little Rock, Ark.**—Attractive invitations have been issued by Ruth McAninch Nininger to a violin recital which she contemplates giving at the Kemper Theatre, on Sunday afternoon, January 20. Part one of the program will consist of Handel's sonata in A major, Musin's prelude in E flat, De Beriot's concerto in A major, played by Miss Nininger, and Verdi's aria "A fors e lui," which Marjorie Mayer, soprano, will sing. Miss Nininger is a pupil of Oskar Rust, and one of the selections which she will play in the second part of her program will be his "Arcata," a composition which her teacher has dedicated to her. An interesting number to be rendered by the violinist is Fiorillo's prelude from caprice 35, a composition for violin alone. The accompaniments will be played by Aletha Jones.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Lynchburg Va.**—Umberto Sorrentino, brilliant young Italian tenor, appeared in recital at the Academy of Music January 12 and was greeted by an unusually enthusiastic audience. Signor Sorrentino's rich tenor voice was heard to advantage in operatic arias, Neapolitan folksongs and ballads. An audience of musicians and music lovers pronounced him the equal of any of the noted tenors that have appeared in Lynchburg. Possessed of unusual magnetism, the gifted young artist won his way into the hearts of all, and a return engagement has already been arranged.

Appearing with Signor Sorrentino, were Virginia Magruder, soprano, and Emanuel Wad, pianist. Both artists were well received, and responded with encores. George Roberts pianist, provided accompaniments for Sorrentino and Miss Magruder.

**Minneapolis, Minn.**—(See letter on another page.)

**Northampton, Mass.**—Jascha Heifetz, the phenomenal young Russian violinist, was the soloist last Wednesday at Smith College, and the ovation which he received was reminiscent of the warm reception which Mr. Heifetz has been accorded at all his appearances in America. It is difficult to pick out anything in the evening's entertainment that was conspicuous, for every number was well rendered and equally well received. Andre

## MURATORE

WILL MAKE HIS RE-ENTRE IN NEW YORK WITH THE CHICAGO OPERA ASSOCIATION

as PRINZIVALLE in "MONNA VANNA"

AT THE LEXINGTON OPERA HOUSE, TUESDAY EVENING, JANUARY 22d, 1918

Read what Herman Devries in the Chicago American wrote about Muratore's performance as Prinzivalle, January 10th, 1918:

LUCIEN MURATORE,  
As Des Grieux in "Manon"MURATORE AND GARDEN  
GIVEN 18 RECALLSSTARS OF "MONNA VANNA" GIVEN TRE-  
MENDOUS OVATION AFTER  
GREAT SECOND ACT

BY HERMAN DEVRIES

Gray-haired ladies, gentlemen all the way from beardless to hairless age, lovely maidens, gallery, orchestra, pit, boxes united in a remarkable demonstration for Lucien Muratore and Mary Garden last night after the greatest second act of "Monna Vanna" ever witnessed by a Chicago audience.

Eighteen recalls were religiously counted by the writer of this review, who joined in the prolonged and repeated applause until the palms ached.

A very generous part of the intermission was pleasantly passed in shouting bravo and forcing Muratore and Garden with a glimpse or two of Charlier, to appear before the overworked curtain!

After such a glorious exhibition of magnificent acting, superb singing and stage settings beyond all criticism, one can repeat that to Cleofonte Campanini should go the heartfelt thanks of the multitude of music lovers in Chicago.

## NEW YORK WILL DUPLICATE

It is apropos just now, in view of the approaching visit of this company to New York City, to remark that Manhattan will not fail to duplicate

the legitimate successes of Lucien Muratore and Mary Garden.

Art such as theirs forces its way unheralded, and no prejudice, no amount of local pride, could prevent New Yorkers from bending the knee before such consummate perfection.

Prinzivalle is one of Muratore's master roles. France chose him to create the part at the grand opera, as France chose him to create works by Saint-Saëns, Georges Hue, Massenet, Faure, Widor and other great French composers, and Paris burns incense before Muratore in recognition of his supreme talents. Last night he surpassed himself.

## SINCERITY IRRESISTIBLE

One scarcely knows where or how to begin to describe his performance. Was it his wonderful gift of histrionic power, his marvelous ability to create atmosphere, his irresistible sincerity of expression, his personal charm and magnetism that held one, or was it the absolute beauty of his glorious tenor, the surety of his phrasing, the tenderness and passion with which he knows so well to color this divine organ?

These and more brought his audience once more to his feet, rejoicing in their possession of so great an artist.

Muratore is entirely sincere in his professional honesty, preferring to lose his cachet rather than to offer an uncertain voice to his public.

His rest has been beneficial—last night the voice emerged godlike.

New York will acclaim him one of the greatest singing actors in the world.



Benoist's artistic and sympathetic accompaniments contributed in no small measure to the pleasant impression of the entire concert.

**Omaha, Neb.**—(See letter on another page.)

**Philadelphia, Pa.**—(See letter on another page.)

**Poughkeepsie, N. Y.**—J. Warren Andrews, organist of the Church of the Divine Paternity, New York, gave an organ recital in the Vassar College chapel before the Dutchess County Association of Musicians, on Wednesday evening, January 9. Mr. Andrews presented a program of great variety and generosity, ranging from Bach numbers to an arrangement of the Gounod "Sing, Smile, Slumber," and modern works by American composers. The audience was for the most part from Poughkeepsie itself, although there were Vassar students present as well.

**Raleigh, N. C.**—Francesca Zarad, soprano, gave a recital in Meredith College auditorium on Monday, January 7, with Miss C. Williams at the piano. Miss Zarad sang four groups of songs; Leroux's "Le Nil" with violin obligato by Charlotte Ruegger. Some of the composers represented on the program were Chamade, Puccini, Schubert, Schumann, Grieg, Brahms, etc.

**San Antonio, Tex.**—The Steinfeldt Student Club met recently and elected the following officers: Lois Cook, president; Flora Briggs, vice-president; Esther Block, secretary; Eiswitha Wolfe, treasurer; Mildred Seele, reporter, and Frances Williams, parliamentarian. Numbers on the musical program were by Schumann, Schubert, Liszt, and Steinfeldt. Programs are given weekly at the camps in and around San Antonio, by various musicians, for the entertainment of the soldiers. Mr. and Mrs. Frederick Abbott and Mrs. F. L. Carson have charge of the programs. At a recent meeting of the Nautilus Club an excellent program on folk and dance music, in charge of Edna de Lallier, was given. The following participated: Flora Sale, Annie Sutcliffe, Floy Tarbutton, Lucy Banks, Mary Hayman and Lulu Griesenbeck. Messrs. Woll and Payne, of Camp Travis, gave a number of songs. An excellent program was given recently by the following members of the San Antonio Musical Club: Lottie Kiddle, Ora Lee Clarke, Anita M. Daniels, Mary Adeline Craig, Mildred Harrall, Verna Raby, with Meta Hertwig, accompanist, when they entertained Christmas guests in San Antonio. At the close "The Star Spangled Banner" was sung by Mary Adeline Craig, accompanied by Mildred Gates. The annual Christmas program given by Travis Park Methodist Church was presented Sunday, December 23. Mrs. George Gwinn, soprano-director of the quartet, arranged the program of well rendered numbers, by the following: Kurt Heinrich, pianist; Mrs. Harry Leap, organist; Oran Kirkpatrick, tenor; Mrs. George Gwinn, soprano; Elsa Harms, contralto; Gilbert Schramm, bass; Edna Schelb, soprano; Jose Poley, harpist; Francisco Hernandez, violinist; Leonora Smith, violinist; the Tuesday Musical Octet, consisting of eight violinists, with Mrs. Edward Sachs, pianist, as leader, and a chorus of sixteen singers, who gave two selections from "The Messiah." Every number was well received by an audience which filled the church to capacity. An excellent Christmas program was given at the Central Christian Church, where H. W. B. Barnes is organist. The program was given by Mr. Barnes, organist; William McNair, tenor; Mr. Beckwith, pianist, of Camp Travis; Mrs. Hugh Taylor, soprano; Madeline Saunders, contralto; Fannie Small, mezzo-soprano, and eight numbers from "The Messiah," given by a chorus. The San Antonio de Berar Concert Club, under leadership of Mrs. S. J. Chandler, gave its initial concert in the Y. M. C. A. at Kelly Field No. 1, recently. The program was given by Bertha E. Hilton, reader; Gloria and Celia Trevino, violinists; Mary Adeline Craig, soprano; Janet Mahoney, reader, and Mrs. S. J. Chandler, pianist. The musical department of the Woman's Club recently gave a most delightful program at the home of Mrs. William Aubrey. Eleven numbers were contributed by various well known musicians of the city. The advanced pupils of Mrs. H. M. Madison recently gave a most interesting recital at her studio. Each pupil showed the careful training received. Ruth Suffel and La Rue Loftin should be mentioned particularly. The symphony season of the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, opened most auspiciously, with the opening concert given Wednesday, January 2, at Beethoven Hall. A large and appreciative audience greeted Mr. Blitz when he stepped on the stage, and as the program progressed he proved himself an excellent conductor and a true musician, with the soul of a poet. The program contained compositions which could be appreciated by the layman as well as the trained musician, and consisted of "Marche Heroique," Saint-Saëns; symphony in B minor, Schubert; "Ballet Egyptien," Luigini (four numbers), and valse from "Dornroschen," Tschaiakowsky. Ellison van Hoose, the well known American tenor, was the soloist. His numbers were "Flower Song," from "Carmen" (Bizet), and the aria "O Lord, My God," from "Le Cid" (Massenet). Mr. van Hoose has a tenor voice of exceptional beauty and clarity of tone. At the close of his first number the applause was so great that he responded with Canio's lament from "Pagliacci," but more was demanded. At the close of his second number he responded with "La Donna e mobile," from "Rigoletto." In his encores he was accompanied most creditably on the piano by Mr. Santos, one of the viola players in the orchestra. The program closed with a stirring rendition of "The Star Spangled Banner." Most instructive program notes were written by Mrs. James W. Hoyt. Concerts will be given the second and fourth Tuesdays of February and March. There will also be three "pop" concerts, the second Saturday nights of January, February and March. The proceeds from the first concert will be given to the Red Cross. The second concert in the classical series will be given Tuesday, January 15, with Heberta Reed Nunn, soprano, as soloist. The San Antonio Mozart Society, Arthur Claassen, director, gave a most interesting program at Camp Travis, Monday, January 7. It was as follows: "A Romany Mother's Lullaby," by Mozart Society; aria from "The Huguenots" (Meyerbeer), Edna Polhemus; "Cradle Song—1917" (Kreisler), Mrs. Arthur Claassen; duo, "Land of the Long Ago" (Lillian Ray),

Mrs. Paul Rochs and Mrs. F. E. Davis; "Love's Sorrow" (Shelley), Hildegard Wagner; "Whip-poor-will" (Carl Hahn), Mozart Society; violin duo, "Serenade" (Schubert), Lillian and Russell Hughes; "By the Waters of Minnetonka" (Lieurance), Mary Aubrey; "Poor Butterfly" (Hubbell), Velma Hazelwood, and "Barcarolle" (Offenbach), Mozart Society.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**Scranton, Pa.**—Ralph P. Jones, organist and choir-master of St. Luke's Church, has won a new success with his trench melody, "The Pep Song," now being sung from coast to coast, having caught the popular fancy of the soldiers and sailors. The original work of this young composer is attracting considerable attention from critics. He was a pupil of Dr. T. Fowler-Richardson, St. Stephen's, Wilkes-Barre, and later of T. Tertius Noble, St. Thomas, New York.

**Sioux City, Ia.**—Rudolph Ganz gave a most delightful program, December 10. His playing of the MacDowell "Eroica" sonata was received with great enthusiasm. Mabel Garrison and Reinald Werrenrath gave a most delightful concert before a large audience at the Auditorium, November 30. This was Mr. Werrenrath's second appearance in Sioux City, having given a joint recital with Frederick Heizer, Jr., the young Sioux City violinist, some six or seven years ago. Mischa Elman gave his initial program here, December 11. Ethel Leginska made her second appearance in October with her usual success. John McCormack sang before a packed house in November. The Zoellner Quartet, now numbered among the great quartet players of the world, charmed a select audience about Thanksgiving time. The playing of Charles Skilton's new string quartet met with special favor. Others to appear this season are Louise Homer, Galli-Curci and the Minneapolis Symphony Orchestra. Mrs. Frederick Heizer, one of the past presidents of the Iowa State Music Teachers' Association, who is now on the board of examiners for that organization, returned from a meeting of the board held at Des Moines. Mrs. Heizer reports encouraging progress in the plans for standardization. The next meeting of the convention of Iowa will be in Des Moines, the date not having been decided upon as yet.

**St. Louis, Mo.**—(See letter on another page.)

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

**Wheeling, W. Va.**—In the early part of December, Elmer G. Hoelzle, tenor, gave a most interesting song recital with the assistance of Mrs. Edward Sti-

fel at the piano. Much liked was Mana Zucca's "Humoresque," on the theme of "Dixie," played by Mrs. Stifel. The first Community Christmas Festival was given on December 23 in honor of our soldiers and sailors, with Elmer G. Hoelzle as musical director. There were about 15,000 persons present. A children's chorus, the community chorus, the Women's Club Chorus, the Triadelphia Glee Club, the Cathedral High School Band, Elm Grove Glee Club, the Young People's Orchestra, Dr. McClure, manager, and Walter Rogers, director; and the Community Band, with Mrs. Conrad and the Misses Schockey and Fredrick acting as accompanists all collaborated in making the celebration a most enjoyable one. On January 8, a choir festival was given in St. Luke's Episcopal Church under the direction of the musical director, Elmer G. Hoelzle. A capacity audience was on hand to enjoy the program which had been prepared. The church choir of twenty-three was assisted by fifteen soloists from other choirs. The tenor solo, "The Day Is Ended" (Bartlett), rendered by Mr. Hoelzle, with violin obligato by Walter Rogers, was most effective. Solos were also rendered by Mary Jenkins, Miss Edmunson, and Helen Dinger. Braga's "Angel's Serenade," played by Mr. Rogers, was much appreciated.

**Wilkes-Barre, Pa.**—May Peterson, soprano, and the Edith Rubel Trio were warmly received by a large audience at the Irem Temple on Monday evening, January 7. The Brahms trio in B major; Chausson's serenade, and trio of the Crist "Chinese Mother Goose Rhymes" seemed to be best liked. Henry Kirby Davies was the assisting soloist at St. Stephen's Sunday evening recital, January 6. His voice, a resonant baritone, easily filled the large building. His diction and interpretation showed the result of intelligent training.

Carl F. Schmitt, president of the Progressive Series Association of Wyoming Valley, has arranged a program of illustrated lectures of interest to music teachers. Mr. Schmitt is well equipped for this work. With the exception of three years spent at the Royal Conservatory at Leipzig, his musical education is all American. He has been for a number of years organist and director of music at the Kingston M. E. Church, where there is a large three manual organ and a well balanced quartet—Mrs. C. E. Cunningham, soprano; Mrs. Jay Bertels, contralto; Hayden Jones, tenor, and Clifford Crosby, bass. Mr. Schmitt has to his credit a "Musical History of the Wyoming Valley" and has received an unusual honor for a physician, by being made a member of the Dorranceton Council.



## AN ECHO FROM ETHELYNDE SMITH'S

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My dear Miss Smith:—

Now that you have left Huron to continue your successful tour from Coast to Coast, it gives me an added interest and pleasure in your success to write that I have heard nothing but words of high praise for your splendidly rendered recital at Huron College Auditorium last Friday evening. It is only occasionally that an audience of music lovers hears a program of such varied contrasts sung with splendid voice, convincing interpretation and sincere artistry such as you displayed in Huron. I hope we may have you here again in the seasons to come.

Here's wishing you all the success in the musical world which your art deserves. Very cordially,

(Signed) Herbert M. Bailey, Director School of Music.

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## REVIEW OF NEW MUSIC

## J. FISCHER &amp; BROTHER

## Lily Strickland

"Kamassa Dvare Bhikkhu," otherwise, "A Beggar at Love's Gate," Hindu song cycle. The architectural design on the cover of this album is picturesque, with mosques and minarets. Many of the verbal expressions throughout the poems by Aséret Dnommah are suggestive of India, and the public that hears the words sung with the music will quickly divine that the cycle is a modern production by western authors who have used oriental color lavishly without making the work unintelligible to American ears. Lily Strickland always has an easy flow of good vocal melody, and she seems able to adopt any style she chooses when selecting the harmonies and rhythms of her accompaniments. This music might not sound familiar either in Constantinople or Calcutta, but it unquestionably will seem oriental to western ears. It has emotional fervor and melodic beauty, and it is both singable and playable. The poems, moreover, are full of poetic imagery and human passion, adding materially to the attractiveness of the songs. The names of the five songs are "Morning and Sunlight," "Breath of Sandalwood," "Temple Bells," "Night and the Rain" and "Serenade."

## Pietro A. Yon

"The Infant Jesus," a sacred song of Christmas with Italian words by the composer and English words by Frederick G. Martens. There is an easy flow of graceful melody in this charming song which will recommend it alike to the singer and the public. It also has a good deal of fine writing in it such as only a good contrapuntist could produce, but the learning nowhere obtrudes itself to the detriment of the melodic expression.

This song is to be had as an organ pastorello. Whether the composer wrote the pastorello first and afterward added song words, or whether he transcribed the song for the organ, makes no difference to the hearer, for both song and pastorello are perfectly suited to the voice and the organ, respectively.

## Fay Foster

"Your Kiss," an impassioned song of sentiment for a concert singer and a professional accompanist. The harmonies are very modern and the vocalist will not have an easy task with the chromatic intervals in this declamatory melody. It will make its due effect, however, when properly sung.

"My Menagerie," a humorous song with childlike words about the fanciful animals that pass in the clouds before the musing eye. The music suggests the various animals as they are mentioned in the text and has various touches of expression and humor besides.

## Mabel Addison

### CONTRALTO

"MESSIAH"—December 28th  
Philadelphia Choral Society

## Inquirer:

"Particularly fine was the solo 'He Was Despised' sung by Mabel Addison."

## Press:

"The disappointment that Christine Miller was unable to sing was only in the announcement for Mabel Addison was the most fortunate substitute and she sang all the recitatives and Arias with fine effect."

## North American:

"Miss Addison's rich voice, unusually developed for her years on the concert platform, sang with freedom and authority."

## Bulletin:

"Miss Mabel Addison performed her difficult task acceptably. In rich sympathetic tones she gave expressive utterance to 'He Shall Feed His Flock,' one of the most beautiful of sacred Arias for contralto."

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"One Hundred Songs by Ten Masters," selected and edited. The ten masters are: Schubert, Schumann, Franz, Rubinstein, Jensen, Brahms, Tchaikowsky, Grieg, Wolf, Strauss. Like the famous "Decameron," this collection of ten songs per man of the ten composers, contains works that are of unequal merit, but none that are poor. It is always a more or less unsatisfactory task to fill a cut and dried form with an equal number of examples, especially when Schubert has so many to select from and Jensen and Tchaikowsky so few. But Henry T. Finck has done his work with care and with a judgment matured by long experience. No one probably could have done the selecting in a more satisfactory way. Certainly no one could ask for a better edition of these hundred select songs than the Musicians Library Series, published by the Ditson House.

## "Swords and Scissors," a New Operetta

The average run of opera written especially for performance by amateurs is rather weak gruel; but a happy exception is the new work just issued by the Oliver Ditson Company, "Swords and Scissors, or Napoleon Caught Napping." There is no suggestion of banality in either the book or the music of this operetta, which is quite above the usual run of works of this kind. Frederick H. Martens has written a story that has real life and movement, and supplemented it with lyrics which would improve many a Broadway comic opera. Will C. Macfarlane is an excellent collaborator and has furnished the text with gay tunes and bright rhythms. It is a work that can be heartily recommended to singing societies or schools.

## G. P. PUTNAM'S SON, NEW YORK

## Olive Dame Campbell and Cecil J. Sharp

"English Folksongs from the Southern Appalachians."

This collection, filling an octavo volume of 340 pages, comprises 122 songs and ballads, and 323 tunes from an extensive region in the Southern Appalachian Mountains of North America, covering something like 110,000 square miles, a territory larger than the combined area of England, Wales and Scotland. The states from which these folksongs have been collected are North and South Carolina, Tennessee, Virginia, West Virginia, Kentucky, Alabama, and Georgia, which States were originally settled by English colonists in the early days of American history. Cecil J. Sharp has already won an enviable position as a collector of folksongs in England. He is a recognized authority on the subject. He has been instrumental in recording thousands of old tunes and songs in the rural parts of England and it was but natural that after saving so many of the slowly perishing folksongs of his native land he should turn to other parts of the world where English colonists had taken their native songs with them. He and Olive Dame Campbell have done for the old English folksongs of the Southern Appalachian Mountains what Julien Tiersot of Paris did for the folksongs of French Canada. The authors of the book say that the region from which they got most of their tunes is almost inaccessible and very secluded, with few roads and practically no railroads. "Indeed, so remote and shut off from outside influence were, until quite recently, these sequestered mountain valleys that the inhabitants have for a hundred years or more been completely isolated and cut off from all traffic with the rest of the world. Their speech is English, not American, and, from the number of expressions they use which have long been obsolete elsewhere, and the old fashioned way in which they pronounce many of their words, it is clear that they are talking the language of a past day."

Presumably, therefore, the songs of this southern sleepy hollow are old fashioned and more or less like they were when they were brought from England in slow going sailing ships many years ago. This volume is certainly one of the best of its kind that has ever offered the public. Folksongs do not appeal to many otherwise musical persons. But to those who find the human touch in the simple song of the people this new collection of 122 songs and ballads and 323 tunes which Olive Dame Campbell and Cecil J. Sharp have brought together in a convenient volume will give great pleasure. The price of the book, which is bound in buckram, is \$3.50, less than one cent per melody and poem.

## Louis Sobelman's Talent

Louis Sobelman's talent as a violinist combines the gifts of the Russian and the American. Born in the land of the steppes, this artist came to America as a child, so that his work combines the color of the old world with the freedom of the new. His work has been accorded much praise in those cities where he has appeared, his repertoire including works by Wieniawski, Godard, Brahms-Joachim, Mendelssohn-Burmester, Drigo-Auer, Francoeur-Kreisler, Bach-Wilhelmj, Chopin-Sarasate, Arensky, Tchaikowsky, Handel, Hubay, Gluck-Wilhelmj, Gossec, Ambrosio, Cui, Dvorák, Corelli, Pierre, Nachez, Bruch, Saint-Saëns, Vieuxtemps, Lalo, etc. He has also tried his hand at composition, proving himself well adapted to this work.

## Harold Land with Foster and David

Foster and David, the New York managers, announce that they have signed a contract with Harold Land, baritone of St. Thomas' Church, New York. Mr. Land will be heard in concert and recital programs, and will make a specialty of oratorio, for which field his training and experience at St. Thomas' has admirably fitted him.

## Elman's Fourteen New York Concerts

Mischa Elman's recital at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences on the afternoon of Sunday, January 20, will mark the fourteenth appearance this season in Greater New York of this gifted Russian violinist.

## OBITUARY

## Mrs. Edward T. Affleck

Mrs. Edward T. Affleck, née Agnes Kimball, the soprano, died suddenly in Flower Hospital, Toledo, Ohio, Saturday, January 5. Previous to her marriage, four years ago, she was well known in New York City as a church soloist, being for three years soloist in Dr. Henry van Dyke's church, the Brick Presbyterian, and in the Fifth Avenue Temple Beth-El. She had toured with the Victor Herbert Orchestra and famous quartets. Her records for leading phonograph companies are very popular. Besides her husband she leaves one young daughter and two sisters.

## Henry Heindl

Henry Heindl, a member of the Boston Symphony Orchestra for many years, died recently at the age of seventy-four. Mr. Heindl is the father of Alexander Heindl, of the New York Philharmonic Orchestra; Herbert Heindl, of New York, and Hans Heindl, of Augusta, Me., all of whom are musicians. Mr. Heindl was born in Germany but came to the United States when a young man. He played a viola in the Boston Orchestra for thirty years, retiring on pension several years ago.

## Matilda Scott Paine

Matilda Scott Paine, at one time with the McCall Opera Company, died in New York, January 6. She was born in New York City seventy years ago.

## Neira Riegger Introduces Davidson Songs

At Neira Riegger's highly successful recital, which took place on January 9, at the Ziegfeld Theatre, Chicago, the soprano sang for the first time two songs by Emma Jean Davidson. These were "Lilacs" and "Immortal," and if one is to judge from the enthusiasm with which they were received, they will be heard frequently.

Miss Davidson began her musical life with the purpose of becoming a singer, and her first serious study was with George Sweet, of New York. She then studied harmony under Henry Ditzel, of Dayton, Ohio, for two years and also took a two years' course in harmony and counterpoint with the late Dr. Anger, of London. From there she went to Paris, where she studied voice with Oscar Seagle for a season, returning to New York to study voice with Corinne Rider-Kelsey and composition with Dr. Cornelius Rubner, of Columbia University. In the future, Miss Davidson intends to devote her time to song writing, a field in which she has shown particular aptitude and for which her studies have thoroughly fitted her.

## Amparito Farrar in Ottawa

Amparito Farrar, the charming young American soprano who scored such an instantaneous hit in the prima donna role in "The Treasure Trove," a new Offenbach operetta, which was produced for the first time in New York at the Biltmore Hotel, at the annual dinner of the Bohemian Club, was engaged for two concerts in Ottawa, given under the auspices of the Daughters of the Empire. These concerts were to take place on January 11 and 13, at the Chateau Laurier, under the distinguished patronage of the Duchess of Devonshire.

Miss Farrar presented a program of varied interest, composed of songs of the Allies, including English, French, Italian, Russian and Spanish.



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